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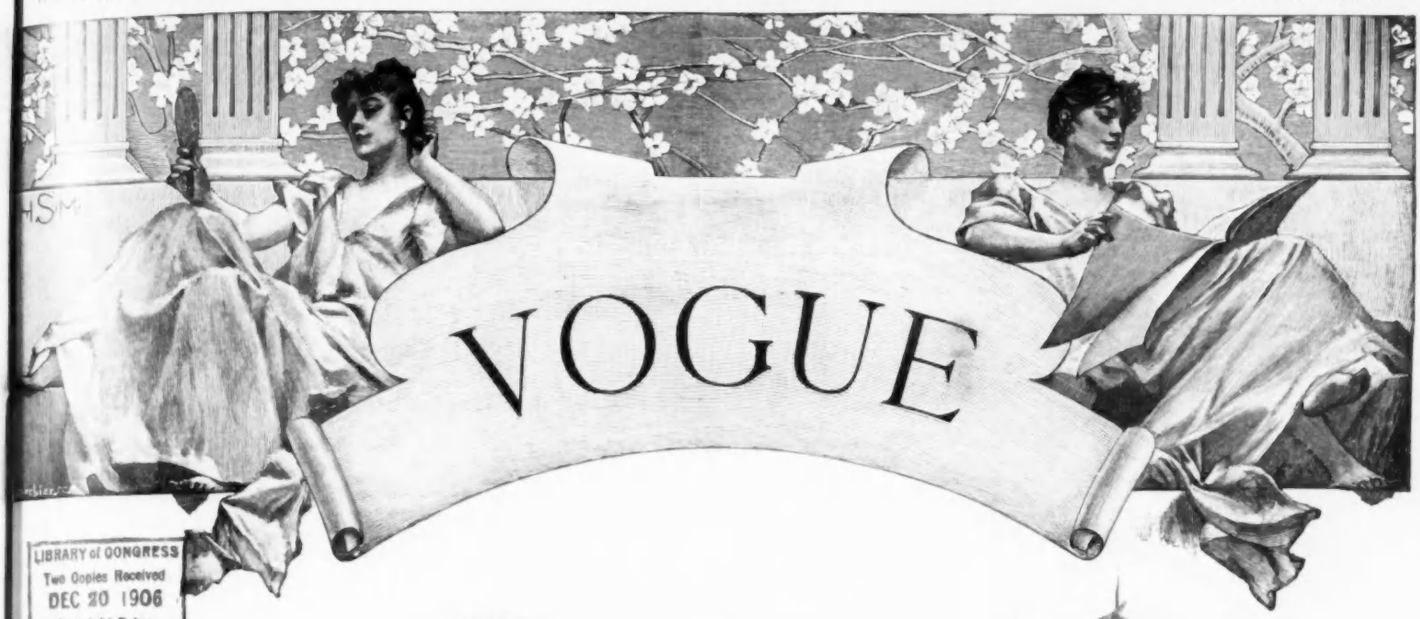

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SEEN IN THE SHOPS

[NOTE.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped and addressed envelope for reply, and state the page and date.]

ENticing at all times are the antique shops with their wealth of curios and gleaming old mahogany and silver, all speaking with a special appeal because of their probable or possible romance, but especially is it a revel to browse among the antiquities at this holiday season, when one is sure to pick up many a lovely gift that will carry with it all the special charm of the unusual and the unique. In a dear little nook of a shop is gathered a small but very choice and rare collection, each piece of it claiming the enthusiastic admiration of the connoisseur. I have chosen a few of the exhibits for this week's sketches, just to give a hint of what finds one may discover there.

SHERATON BALLOON CLOCK

A wonderfully fine and unusual piece is this shown in the first illustration, made by John Chesney of Exeter, and distinguished not only by its rich case of warm, beautifully grained San Domingo mahogany, quite as admirable on the sides as the front, (which is by no means always the case in the old clocks), but also by the carved silver band that rims the bull's-eye glass over the face. This, as well as the silver hands, is adroitly engraved and gives to this timepiece value far above the usual. The ballooned portion, surmounted by a cleverly inlaid urn top piece, swells in a gradual line, contracting into a slender waist and broadening again at the base in a contour that delights the eye, its proportions being perfect. Silver ball feet support it. The shell on the front is a fine example of inlay. Price $95.00.

THE JACOBITE GIN BOTTLE

to be seen in the second sketch is of interest to the collector who will take pleasure in its crude old English make and uneven form, which constitute its claims to beauty. The stopper shows a colored spiral in red and white. These bottles are difficult in the extreme to find, and are the best sort of a present for a man, for use either as a whiskey or brandy decanter. The indented handles, which are the unique feature of the bottle, are blown in one with the body of it. This sells for $5.00.

MODERN SHEFFIELD BOX

It is too charming, this oblong bit of silver, copied from an original of the period of the first George. The curved top, sloping down into beveled edges, the fluting at the blunt corners and the club-feet, are all an exact reproduction, made by hand in modern Sheffield, and sold for the moderate sum of $3.75. It has many possible uses too as a receptacle for scarf pins, cuff buttons, brooches, hair pins, and quantities of small trinkets; or it may be made to serve as a stamp box on the writing table. It will stand out among any surroundings as a very graceful piece of work.

THE DUTCH SALT CELLARS

which are illustrated in the fourth drawing are a combination of silver and cut crystal, the double scallops of the edge being noticeable as this treatment is but seldom found. They are quite large enough to hold salted nuts or bon bons and the pair are an effective table decoration. Price $3.50 each.

IRISH BEAKER

The fifth illustration has for its original a curious old Irish glass mug, of Waterford crystal, which gleams with a peculiar bluish tint, that is in some lights almost opalescent. It is inscribed on one side with the words —No Excise—referring to the tax imposed by George III, while on the reverse is the motto, "While we journey through life may we live well on the road." Such examples as this are delightfully quaint and a worthy addition to the china closet or bachelor's quarters.

TWO IMPORTED BELTS

The counters are brimful of attractive and moderate priced articles, and it seems that in no previous holiday season have we been offered such a wealth of choice. Two unique belts were shown me which are but just unpacked from a French shipment, and are altogether charming. One is a rather wide crush girdle of the softest white kid, which at both back and front has gilt buckles, the latter slightly the larger. On these, which are irregularly square in shape, are engraved lozenged medallions picked out in black. So very smart is this belt for wear with rich cloth skirts and blouses, and it is just the thing for a white serge costume. Price $10.00. A second one in the same installment shows the popular brown tones in its make-up, which consists of a loose-meshed, somewhat elastic silk braid, checked in white, and crossed from edge to edge by a strip of gold. The front fastens with a round gilt clasp, centred by a transparent inset showing the materials of the belt behind it. Price $7.50.

ENTIRELY NEW CANDLESHADES

These too have only lately come from the other side, and are so different and original in their building, and of such exquisite materials that one is more than willing to pay generously for them, as the price, $7.50, is not parted with unless for something peculiarly fetching in this line. The style is Empire of course. One sees scarcely anything else these days when its charm of line is so universally conceded. The straight little shades are covered in a slightly gathered frill of lace, spangled here and there with glimmering spangles, while at top and bottom there is a trimming of gilt galloon and an inch wide fringe. In festoons on the sides are introduced the cleverest rose buds of shaded silk ribbon, tiny fat blossoms that stand out in bold relief from the cream background, and the flat green stems and leaves. If I have failed to picture a most attractive novelty, it is the fault of a ha ting pen, for the original is entrancing.

5

LINGERIE HANDKERCHIEF BAG

These are lovely, a sheer fine linen being used for them with seams joined by French beading. Trailing vines and flowers are worked by hand and thrown into prominence by the color of the china silk lining, which may be had in either pink or blue, with draw strings of ribbon to match. The bag is oval, rounded at the bottom and with a frill at the top and is very dainty Price $5.00

JAPANESE DOLL SACHET

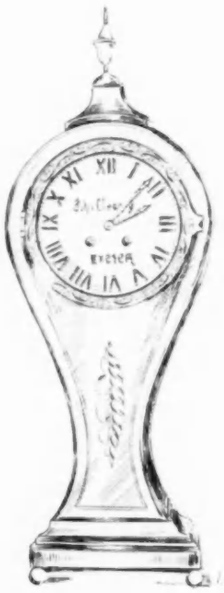
This combines a sturdy little japanese lady inky-haired and chubby, with broad brocaded taffeta ribbon which is passed over her feet, pocket fashion, and brought in at the waist by an obi of pink satin. The lower part is padded with cotton, and scented with the newest and most delicious of perfumes. This quaint conceit may be hung by a loop among one's gowns, or stowed away in a drawer, there to impart its appealing fragrance to blouses and laces. Not the least fascinating point about this young Oriental is her traveling kit, as she is despatched to the recipient in the daintiest of flowered boxes—a specialty and hallmark of the shop where she originated. Price, $5.00.

3

GUN METAL

is effective in itself, and now comes in so many little personal trinkets that it affords abundant opportunity for gifts to a friend in mourning.

A powder puff box, round, with a mirrored top, is to be had for $2.49, the weight substantial, and the finish smooth and even. The new shirred mesh bags are particularly good in the lead-colored finish of gun metal, and many are the examples to be seen. A charming one



at $15.00, is hung from a pierced frame in art noveau design, delicately chased about the openings. The foundation is silver.

ENGRAVED GERMAN SILVER

is a new treatment that results in rich and effective design at very low cost. A narrow-rimmed, cabinet-sized, oval picture frame is procurable for the remarkably reasonable sum of $2.00. A large, oblong one costs $4.50. The chasings are gray in effect, being slightly oxidized. These goods offe[illegible] and are uncommonly good [illegible]

AMONG FANCY A[illegible]

of less expense there are to [illegible] tle sachets which would [illegible] one's stores of lingerie The[illegible] and not too persistent odor. [illegible] ioned of tinted ribbon to [illegible] flowers—wild roses, violets, [illegible] —and are scented according [illegible] portion is a small, cotton-fille[illegible] the sweetness, and this widen[illegible] shaped petals, tinted in wate[illegible] tered by artificial petals. A [illegible] ties in the pouch at the neck [illegible] calyx fashion. One may give [illegible] or a set of a half dozen, and [illegible] favorite flowers of a friend an individual to[illegible] will be added. The price is 25 cents each.

CLUSTER OF STRAWBERRY PINCUSHIONS

in several sizes hang from ribbons, and [illegible] variously scented, the silks of which they [illegible] made are pink, blue, yellow and white, [illegible] a cap in contrasting colors. These prov[illegible] ample space for the quantity of fancy [illegible] colored pins one must have in dressing. Pr[illegible] $1.75.

SUNFLOWER PIN CUSHION

The maker of fancy articles certainly w[illegible] to last summer's garden for inspiration, [illegible] besides the ingenious examples alre[illegible] described, here is another pin cushion [illegible] different from anything seen before. It [illegible] made of satin, and represents a sunflo[illegible] with stem and leaves, the face in two sha[illegible] and radiating in gathers from the centre. [illegible] is an odd and pretty trifle that the Christ[illegible] shopper will be glad to avail herself of [illegible] cost is $2.50.

RIBBON WINDER

Three spools wound in as many tints of [illegible] ribbon stand upright between a silk-cove[illegible] base and a cushioned canopy, which [illegible] them securely. Ribbon-work designs [illegible] introduced on the top as decoration of th[illegible] practical device. Price, $3.25.

HAT STANDS

come at the same price as the above, and hol[illegible] the hat aloft from the shelf, which is a necess[illegible] now that such banks of crushable tulle abou[illegible] on the under side of every brim, and the tra[illegible] mings in most cases droop for several inch[illegible] at least. The standard is upholstered in sat[illegible] and edged in a ruche, from which rises a [illegible] and hat rest wound and covered in ribbon.

SMALL GILT ANTIQUE MIRROR

This is about two feet high, with a simp[illegible] moulding and perfect glass, above which a [illegible] panel of cream silk moiré overspread with [illegible] crustations of garlands in silk tape embroider[illegible] It is a delightful boudoir or reception roo[illegible] ornament, and is to be had for $9.75.

NEW BOWS AND JABOTS

Many a woman much prefers something in [illegible] way of dainty dress accessories rather than [illegible] of more formal character, and nothing [illegible] please her more than one of the smartly plai[illegible] taffeta butterfly bows that have just been brou[illegible] out. Their simplicity is their style, the e[illegible] flaring stiff and full to either side of the tig[illegible] compressed centre, held by a narrow band [illegible] the same silk. Black, pale blue and a p[illegible] tone lavender, which are chic in this style, [illegible] kept on hand; while of course any shade [illegible] sired may be ordered. Price $1.25

A drawback to the plain [illegible] musl[illegible] gathered jabots is that they are very diffi[illegible] to launder at home, and one often ends [illegible] sending them to the cleaner, who asks a c[illegible] siderable sum for doing them [illegible] There one appreciates the cleverness of a little m[illegible] short bow, exquisitely made [illegible] hand, [illegible] edged in valenciennes, which [illegible] to arra[illegible] that it may be laid flat and ironed with no trou[illegible] at all. The middle of the kn[illegible] hooks, th[illegible] allowing an iron to reach the [illegible] sole surfa[illegible] Price, $2.00.

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20 December, 1906

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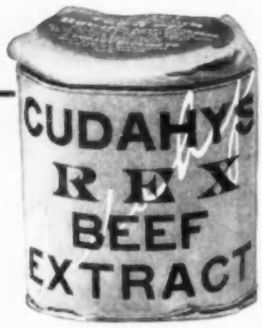

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[NOTE.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchased should include a stamped and addressed envelope for reply and state the page and date.]

A New preparation for the hair is presented with such emphatic statements as to its absolute reliability as a potential grower of hair, that interest cannot fail to be excited. No doubt exists in the originator's mind that this is a compound of rare value, and assertions of its merits are made with a positiveness which is very convincing. A small sample of the ointment will be forwarded on application, and with the sample a personal letter is sent. The quantity in the trial box is only enough for three or four applications, which should be made on consecutive nights before retiring. The result of so short a trial will depend on the condition of the scalp. We are told that in some cases a growth of hair is almost immediately stimulated, but if loss of hair has extended over any length of time it will naturally take much longer before any signs of change appear. Forty days is said to be the usual time required, and three boxes are often sufficient to bring about the desired results. These can be had for $2.50, and a single box of the preparation costs $1.25. Persons who have tried other tonics without success are particularly urged to give this ointment a trial before abandoning hope of a new growth of hair.

Very agreeable to the skin and delicate in substance is a massage cream, as yet little known but which seems destined for a long and successful career because of the pleasing effect it has upon the skin. It is very light and creamy, sinks immediately into the pores, and leaves the skin soft, smooth, and fresh in quality. This preparation combines cleansing and nourishing ingredients satisfactorily, and seems to be devoid of any greasy substance, either animal or vegetable. It clears the pores from clogging secretions and softens the texture of the skin, until it is like a most delicate fabric—free from irregualities and thoroughly healthy in tone and freshness of coloring.

Although not in the least appropriate in this column so wholly devoted to feminine interest, mention of a remarkably complete shaving set may yet be of importance, when regarded in the light of a possible gift for father, brother or friend. The price is $7.95, and the set consists of a nickel-plated standard holding a fine shaving glass, and rising from a firm, heavy base. Two small arms of the same metal hold the shaving brush and soap box. There is also a receptacle for water, and the whole affair, light, compact and ornamental, may be placed in any convenient light for shaving, being easily moved and very complete. More elaborate styles of the same order are correspondingly higher in price.

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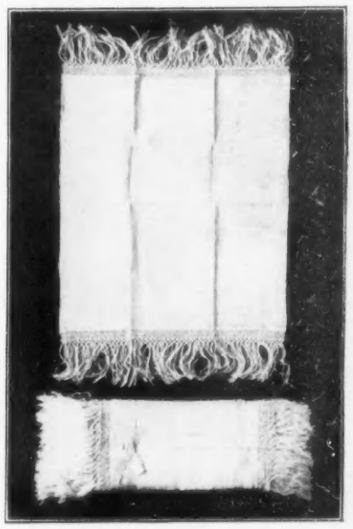

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SEEN ON THE STAGE

FRANCES STARR

IN Mr. Belasco's new play, The Rose of The Rancho, Miss Frances Starr, who plays the leading rôle, has come from comparative obscurity to sudden, and what is likely to prove lasting, prominence. She has been on the stage only five years, but has had a most exhaustive training with the Murray Hill Stock Company, and with the Proctor Companies. Mr. Belasco removed her from the David Warfield Company last season and offered her the rôle of Juanita in his new production. Her portrayal of the part in every way justifies Mr. Belasco's judgment.

GOSSIP

THE Straight Road is the name of the new play by Clyde Fitch, in which that playwright has endeavored to fit Blanche Walsh with a drama of modern life that will give full range to her ability as a player of tragic rôles. The play will be brought out by Wagenhals and Kemper, at the Astor Theatre (which is described as Miss Walsh's home playhouse) early in January. A carefully selected company will suppert the star.

The Tourists, the Burnside and Kerker musical comedy, after playing an engagement of about five months at the Majestic Theatre, has gone on a tour. The Light Eternal, produced under direction of Henry Miller, is on at the Majestic Theatre. This drama was first produced at the Santa Clara University in California, a year ago, the author, Martin V. Merle, being then a student at the University. The play deals with early Rome.

Mary Mannering, who has left the management of her husband, James K. Hackett, and is now a Shubert Brothers star, has had considerable success with the play provided her by her new managers, Glorious Betsy. The comedy is by Rida Johnson Young, who wrote the successful college play, Brown of Harvard. The play had its première in the early part of the month at the Colonial Theatre, Cleveland.

Louise Gunning, who is appearing in The Flower Girl, has been dubbed the American Fritzi Scheff by Chicago critics, largely because of her brilliant and captivating rendering of Springtime, a valse song in the third act of the Flower Girl.

The Vanderbilt Cup, with Elsie Janis still in the leading rôle, is to return to this city for an extended run at the New York Theatre. The opening night will be 7 January.

Cynthia Karslake — MRS FISKE — 000 — John Karslake — JOHN MASON

Lillian Russell is to try her new play, The Butterfly, by Kellert Chambers, at Atlantic City. It goes then to Philadelphia for the holidays.

Mrs. Temple's Telegram, the capital farce that was so successfully launched two seasons ago at the Madison Square Theatre, has returned to town, and is playing a very successful engagement at the Lincoln Square Theatre. The cast includes Mr. Morris, who originally played the rôle he now appears in, that of Jack Temple. This play was hastily put on at the Lincoln, because of the unexpected obstacle to the production of the new play, The Eastman Case. It was the illness of the star, Charles Cartwright, that interfered with the production.

Sam Bernard, who has gone to London to fill a several months' engagement, has renewed his contract with Charles Frohman for three years. After next season it is Mr. Frohman's intention to present Mr. Bernard in a new comedy, without music. Charles Frohman, by the way, is also in Europe, where he will remain for several months. In Christmas week he will open the new theatre in Shaftesbury Avenue, London. The manager's intention is to make at least six new productions in New York before the close of the season.

The Man of the Hour, by George H. Bradhurst, and produced under the management of George A. Brady and Joseph Grismer, at the Savoy Theatre, is a sensational play dealing with local politics in a most realistic manner, not alone as to practices but to individualities, the latter so very thinly disguised as to be easily recognizable to the least observant spectator. It has been described as a glorification of the present chief executive of this municipality. The play has all the earmarks of having been written with some such at least minor purpose in view. The play is a lively melodrama, in which George Fawcett makes a personal success in the rôle of James Phelan, a character that is an unmistakable take-off on a well-known local politician. There is love as well as politics in the play, and the two get very much mixed in the telling of the somewhat complex story of the play. The cast includes several very capable players, and conspicuous among them is Mrs. Dellenbaugh, who appears as the mother of Alwyn Bennett, the young Mayor. Others who are well cast, and who give a good account of themselves, are Frank MacVickars, Frederic Perry, Lillian Kemble and William Richards.

The Belle of Mayfair comes to Daly's Theatre, not alone with the prestige of London success, but with a tale of broken contracts, as well. This is the play, it will be remembered by some, in which Edna May was starred in its London production, and for which a new star had to be found when the management overfeatured the fiancé of a nobleman, who appeared as the "Gibson Girl." The cast provided for the New York production would compel at least a financial success for the poorest variety of musical comedy, for it includes Christie MacDonald, Irene Bentley, Harry R. Burcher, Jack Gardner, Richard F. Carroll, Ignace Martinetti, and Van Rensselaer Wheeler among others, as clever actors and singers. The Belle of Mayfair, which is a sort of Romeo and Juliet theme done in music, has the distinction of giving audiences a plenitude of really fetching songs, among which are Why Do They Call Me a Gibson Girl? I Know a Girl, Hello! Come Along Girls, and The Weeping Willow Wept. The last named, which is one of the best songs in the play, is capitally rendered by Irene Bentley, who was recently married to Harry B. Smith. Christie MacDonald of course fills satisfactorily, both to eye and ear, the title rôle, her efforts at entertainment being most ably co-operated in by all the very clever principals associated in the production.

Bertha Kalisch, having recovered from the serious illness resulting from an attack of appendicitis, will resume her season in the Kreutzer Sonata, at the Majestic Theatre, Boston, on 24 December.

The Law and the Man, with Wilton Lackaye in the leading rôle, is to open at the Manhattan Theatre on 22 December. This is a version of Les Misérables, by Mr. Lackaye.

Mamselle Sallie, with Katie Barry in the principal rôle, after its auspicious first New York appearance at the Grand Opera House, has been put on at the New York Theatre for a run.

Among the interesting offerings in vaudeville are the imitations of David Warfield and Maude Adams in Wine, Women and Song, a sketch which is now on a four weeks' run at the new Circle Theatre. An act of the Music Master is given as well as one from Peter Pan, and the two stars that appear in these plays are capitally copied. In the same entertainment Marie Florence appears as Mme. Sembrich, and sings well, and Allen Coogan imitates George M. Cohan.

A new act has been added to Peter Pan by J. M. Barrie, and it was first given in Miss Adam's Boston engagement. It is called by the author Marooner's Rock, or the Mermaids' Lagoon, and is played after the Never Never Land act. The scene shows a lagoon in which a red rock stands out prominently. The time is evening, and the moon is travelling, and mermaids abound. Suddenly Peter Pan and his companions appear from behind the rock and the water maidens are much disconcerted. With a cry of "Mortals," they disappear into the water. Peter Pan, by the interpolation of this scene, is able to keep the promise he made to Wendy and her two brothers in the nursery.

Eleanor Robson and Warner in — Susan in Search of a Husband —

ALLA NAZIMOVA

BY ELISE LATHROP

The first impression one receives upon meeting this latest interpreter of Ibsen is that of a dainty, slight little woman. In proof that this is not the general impression of those who have seen her on the stage only, Madame Nazimova tells with glee the first remark made by a prominent critic of this city, when he came behind the scenes to meet her. "Why, you are a little woman!" he cried in amazement.

"I do look tall as Hedda Gabler," she continued, "but I mean to do so. I draw my face down like this (illustrating with a complete change of her whole expression). My hands look long and thin, I know they do," and she spread out her small, delicately shaped hands.

Madame Nazimova's hair is a dark brown, her eyes vary from blue to very dark gray; the pupils are large, and her lashes long, thick, and black, which may account for at least one writer having called her eyes black.

Her face is almost colorless, but with the clear pallor so far removed from ill-health. Her features are regular, but her expression is so changing that photographs give one but an indistinct impression of the reality. At one moment she is a laughing, merry, girlish-looking woman, then suddenly her face becomes grave, almost sphinx-like, the face of one who has suffered and thought deeply. At such times she resembles Duse, the great artist, for whom she has, perhaps, the deepest admiration. Duse's portrait gazes down from the wall of her dressing room, and she speaks of her with an intense appreciation.

ALLA NAZIMOVA

Madame Nazimova, who does not come of a theatrical family, was born and brought up in a small village on the Black Sea. When she resolved to adopt a stage career, she went to the Philharmonic Society of Moscow, and entered the dramatic department. Upon their graduation from this school, each pupil is obliged to give a performance of a play selected by the instructors as, in their judgment, especially adapted to that particular pupil's ability. The play chosen for this actress was Ibsen's Little Eyolf.

"I have always," said the player, "been considered an actress of what we call the German school; that is the dramas of Hauptmann, Sudermann, Stringberg, and Ibsen are what I am best suited to enact. I do not care for the French dramas, although I have, of course, played in them, and I think I am too intensely modern to play Shakespeare. I do not care for our own Russian plays, for they are usually on the style of those of Gorky—so gloomy, so brutal, and dealing with the lowest class. I like plays dealing with refined people."

It was nearly two years ago that Madame Nazimova first played here at the Herald Square Theatre for a short time, and afterwards on Grand Street, and the Bowery, in a repertoire of plays in the Russian language. She made a favorable impression upon those critics who saw her, and came from a most successful season in London.

The actress went to Russia in the summer of 1905, but returned to this country at the offer of an engagement by Orlenoff, the manager of the Russian players. "I engaged a Russian company and came back to New York. The theatre was that small one in Third Street. We gave performances there of Zaza, Frou-Frou, Camille, Countess Julie, by Stringberg, which was considered so immoral, of L'Aiglon, and many of the German and Russian dramas, and of Ibsen as well."

All of Madame Nazimova's performances until this season, and including those in the Criterion Theatre, after the closing of the little downtown house, were given, it must be remembered, in Russian. Until she signed a contract last May with her present managers, her knowledge of English was limited to the few phrases and words that she had picked up. Yet she has performed Hedda Gabler credibly in English this season.

One comment made on her performance of Hedda Gabler greatly amused as well as pleased Madame Nazimova. Some one remarked: "Is she a great actress, or is she the woman Hedda Gabler herself?"

"Now I am really not like Hedda Gabler in the least, am I?" she laughed. "So of course I consider that a great compliment. When I play in The Master Builder, you will see—I look like a little girl. Hedda seems to me a snake-like woman, and when she appears for the first time, between the curtains, I try to give the impression of a snake, slowly uncoiling, slowly raising, then advancing her head. In my opinion she was a decadent, an unconscious poser. One of those women who, draped in an aesthetic gown, could contemplate a single flower with a look of rapt ecstasy, but all the time it would be a pose, nothing more. That is why I wear that long, clinging green gown, with a single orchid. It seems to me a characteristic of the woman's nature. She abhorred the ordinary, and for this reason I always say the name, Tessler, with that little affected pause. Hedda shrank from so common-sounding a name. Hedda was weak, cowardly. Her suicide was no sign of strength, no determination to put an end to herself because she had made a failure of her life, and saw no hope for herself.

"It was simply that everything came at once, and she was too weak, her brain gave way beneath the pressure. Any one of the troubles alone she would have survived; or had all of them come upon her singly, and after a due interval had elapsed between them. Under those circumstances she would have lived to an old age, consumed with self-pity, and moaning over her troubles. But she was not strong enough merely to withstand them, and so she killed herself. That is my idea of the character, at least, and the one I try to convey."

Hedda Gabler is the first of a series of Ibsen dramas in which Madame Nazimova expects to appear during the season.

FRANCES STARR

George Arliss as Sir Wilfrid Cotes-Darby with Mrs Fiske in The New York Idea

OPENING OF THE MANHATTAN OPERA HOUSE

MR. Oscar Hammerstein has ample reason to be satisfied with the record of the two opening weeks at the Manhattan Opera House.

New York has now heard all the leading artists of the new company, only two or three of which, including Melba, who has not yet arrived, have ever visited this country before. The three operas of the first week were I Puritani, Rigoletto and Faust. Of these, the one which received the most artistic and successful interpretation was the familiar old work of Verdi's earlier days. Bonci, the Italian tenor, of whom so much had been said in advance, was scarcely heard to advantage on the opening night; but as the Duke, in Rigoletto, the newcomer clearly demonstrated the fact that his only rival is Caruso. While Bonci's voice may lack the marvellous richness and power of that of Mr. Conried's famous star, it is quite incomparable for sweetness, delicate phrasing and purity of tone. Of Bonci, too, it can be said that he possesses an attractive and graceful presence and is an unusually clever actor.

The real star of Rigoletto, however, was Renaud, the distinguished baritone of the Paris Grand Opera, who, notwithstanding, a slight hoarseness, sang the music of the title rôle with consummate art, and presented the most impressive characterization of the unfortunate jester that has ever been seen in this country.

Arimondi, the bass, who essayed the part of Sparafucile, has been in New York before, but this time he reminded one so forcibly, both in voice and physique, of Edouard de Reszke, that we may be consoled in a measure for the loss of the splendid Polish artist this season.

Mlle. Pinkert, with a special gift for coloratura singing, was a pleasing Gilda on Wednesday night. So far, however, the males of Mr. Hammerstein's company have won the chief honors, and the three referred to above are likely to monopolize public interest, at least until the re-entrance of Mme. Melba.

The playing of the orchestra reflects great credit upon the efficient leadership of Cleofonte Campanini, and that of his associate, Leandro Campanari.

It is well to bear in mind that M. Renaud's stay with Hammerstein is limited to two months. After his departure the chief baritone rôles will fall to Signor Sammarco, who has won favor latterly in London, and arrives here in January.

Other male singers of Mr. Hammerstein's company who have won a generous share of popular approval are M. Dalmores, the dramatic tenor from Brussels, who made his debut in Faust, 7 December, and M. Altchevsky, the young Pole, who attracted attention last season in London, and achieved new laurels here on the occasion of the second performance of Faust, 8 December.

Amongst Mr. Hammerstein's prima donnas, Mlle. Pinkert, with a special gift for coloratura singing, has won favor by her interpretation of the part of Gilda in Rigoletto, while Mme. Gianoli-Bressler, a mezzo-soprano from Brussels, who was heard in New York three years ago with a French opera company under rather unfavorable auspices, has now proved that she deserves to stand near the front rank of stage Carmens of to-day.

Mr. Hammerstein has stated that he feels perfectly satisfied with his first two weeks' experience as manager of grand opera. Full houses have not been the rule since the opening night; at the same time public interest is not diminishing, but increasing all the time. Later, if practicable, this original and ever courageous impresario hopes to give evening performances on Tuesdays and Thursdays, instead of Mondays and Wed[illegible]days, so th[illegible] some of the subscribers of [illegible] Metropolit[illegible] may attend with convenienc[illegible]

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QUICK PRINT SECTION

The heading of this page, "Quick-Print section," should have a word of explanation. The reader doubtless has noticed that two kinds of paper are used on Vogue. One is very smooth so as to take a clear impression from fine engravings and bring out all the tonic values of any drawing. Paper of this description cannot be printed quickly. The other kind of paper is softer and not so smooth. It is specially adapted to quick printing, and delicately shaded drawings cannot be printed well on its spongy surface. On this softer paper all the late items and articles requiring none or very simply rendered drawings are printed, such forms going to press on Monday of the week of publication. On the smoother surfaced, highly finished paper are put those illustrations which require very careful printing, such forms going to press nearly two weeks before the day of publication. By this arrangement the reader gets the very great advantage of having not only an illustrated paper containing drawings printed as are monthly magazines, but articles containing information brought to a news basis as close as only three days before the day of publication.

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Readers of Vogue can purchase through its shopping bureau any article described or illustrated under the "Seen in the Shops" Department of Vogue.

The fee for this shopping service is 25 cents for each article purchased, irrespective of costs or quantities.

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A Club Cocktail

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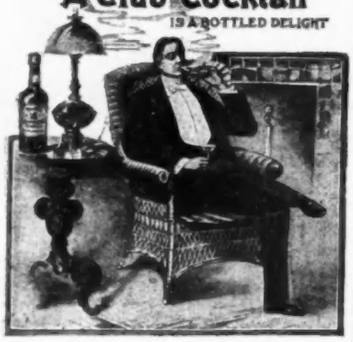

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Set of 6 No. 2 or 4 No. 3 (Auburn or Gray) 25c.; 5sets $1.00
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MERKHAM TRADING CO., Dept. H. 27 E. 22d St., N.Y

The S & X department on page iii is a new feature of Vogue that is proving decidedly popular.

DESCRIPTIONS OF FASHIONS

PAGE 917

LEFT FIGURE.—Costume of turquoise blue chiffon velvet, the coat and skirt are elaborately trimmed with straps in design, embroidered in self-tone chenille. The Bruges lace vestees are in a soft ivory tint, and are embroidered in turquoise beads, and oxidized silver; small bead medallions are inset in the strap design on coat at front and back, and the sleeve ruffles are of lace embroidered lightly with beads at border, and mounted over plaited net ruffles. The skirt is plaited at front and middle back, and above hem folds trim in tuck effect. The coat has a shallow yoke effect below which are groups of plaits at sides of back and front, which the shaped straps cross at the lower scroll ends, meeting at middle back, where the plaits form a short postillion effect. The upper scroll ends of straps outline the yoke effect. The sleeves are full and slightly draped at outer part, a cluster of plaits at either side, which are held by a scroll-strap cuff-band, the lace flounce coming from under the plaited ends that extend below the strap. High, crush girdle of the velvet. Ermine muff and scarf.

MIDDLE FIGURE.—Black broadcloth carriage coat, with deep yoke at front and shallow yoke at back, below which the back is in a Watteau effect and the fronts are side plaited. The collar and cuffs are of black velvet, and the yokes and front borders are elaborately braided with black silk soutache; black velvet is introduced through the design. The skirt is full, and above hem rows of soutache alternate with braiding and velvet motifs.

RIGHT FIGURE.—Taupe broadcloth costume with long, fitted coat which has French seams to shoulder at back and front; the collar, cuffs and buttons are of velvet in a slightly deeper shade. Plaited skirt in a walking length. White fox muff and boa.

PAGE 919

LEFT FIGURE.—Négligée of pale pink striped krinkledown with border bands of self-tone Liberty satin; the small revers of the satin are inset with pink repoussé lace, and embroidered at edges. The undersleeves are of pink net, on which full ruffles of pink repoussé lace are mounted. At middle back are two inverted plaits caught down on edges to yoke depth, and at sides of the outer plaits a ribbon strap is brought from neck to yoke depth, ending with rosette bows and streamers that reach almost to hem of garment.

MIDDLE FIGURE. Dressing jacket of cream-white krinkledown, with cream-white eider-down collar edged with a cream Liberty satin puff and plaiting, the sleeves similarly are trimmed. The over-collar is composed of point d'esprit lace ruffles mounted on net, and silk cords and buttons fasten the fronts.

RIGHT FIGURE.—Empire room gown of light baby blue krinkledown with border bands and revers of white Venise lace; the sleeve ruffles are of white Venise net lace, which is also used for the deep graduated flounce that falls from hem over a plaiting of pale blue India silk, which is mounted on the slip-lining of the same silk. Liberty-satin bows tie at revers and girdle line, the latter has streamer ends almost to hem.

EXQUISITE JEWELED NOVELTIES

PAGE 928

THE pearl and diamond barette, at the upper left, is unique in pattern, and peculiarly graceful in line. The pearls in this ornament are of varying tint, any where from decided rose to cloud gray in tone. It is of good size, and makes a handsome and distinguished coiffure accessory—one that stands out by reason of its extreme beauty of workmanship and treatment.

The gold chain with diamond-shaped links strung in pearls is a new fad in jewelry for men. It is intended for evening dress wear, and accomplishes an effect at once mannish and delicate, and is still within the bounds of even the most conservative taste.

The hinged bracelet in the centre has an exquisitely mounted medallion, encrusted with diamonds and a great cabuchon reconstructed ruby, that may be detached and used on a black velvet or tulle band for a collar slide. The irregular rococo outline has character and beauty.

A fancy, short platinum neck chain, from which to depend a jewel or locket, is illustrated just to the right of this, and is set with pearls of fine lustre at intervals.

The link bracelet is fashioned with alternating uncut reconstructed sapphires, and open ovals set in diamonds. The dark stones are sunk deep in gold rims.

The newest necklace is shown, in which the pearls are of a size, wonderfully matched, and though artificial are of exact weight with the genuine. Such a treatment is far smarter and more up-to-date than a string of pearls in graduated sizes. The back clasp is of superior workmanship, its outer row of diamonds being set to advantage in platinum about a large centre ruby.

On the extreme left is a bar-pin, set with three diamonds in platinum on either side, and large pearls at the centre and ends.

The veil pin or belt pin on the opposite side is of reconstructed sapphires, cut square and set deep. At either end is mounted a large cream-tinted pearl, between which and the sapphires is placed a tiny cross-bar of diamonds in platinum.

The acorn-shaped scarf pin shows a unique pearl of special beauty, its skin being corrugated by tiny wrinkles, that give to it a cloudy opalescence. The cap is encrusted with small diamonds. Simple in shape is the sapphire scarf pin, but distinguished by its severity. A deep sapphire is rimmed in gold and topped by a single diamond sunk in platinum. The sapphire is particularly fine and clear.

The oblong ring at the centre is a copy of a prized antique. For it is used a great emerald, one of the best specimens of the reconstruction process, and about this is ranged one row of diamonds in their usual platinum bed. The extreme edge shows a gold beading.

The cabuchon sapphire ring belongs in the conventional class of designs, but is wonderful in its centre reconstruction of the natural stone. On either side is placed a trefoil of genuine diamonds.

Hanging earrings are shown, which are the latest fad. A square emerald hangs from an oblong linked chain. The screws are arranged for pierced ears.

The pink-tinted pearl drop earrings are capped by bright-finished gold. The pearls are pendant from a chain of three diamonds, with a fourth set above in a flexible link.

CALDER'S 25¢ 25¢ NAIL-POLISH TABLET

BRIDGE PLAYERS especially should use

CALDER'S NAIL-POLISH TABLET

Neglected Nails are most unsightly—C. N. P. T. gives a brilliant, lasting polish
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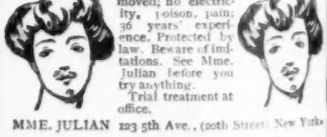

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Photograph from life showing the AH-MA BALL in use. The Japanese word "Ah-Ma" means "Massage"

AH-MA (Massage) BALL

FIRST IMPORTATION INTO AMERICA

Will remove wrinkles or double chin, produces clear, ruddy complexion. Keeps the arms and neck shapely and relieves headache or rheumatic pains. Is invigorating and stimulating after the bath. Puts entire body in a perfect glow. One of the most ingenious health promoters ever devised. Nervous people will find great relief from its use. Very beneficial to golf players, cyclists or athletes. As easy to use as a toothbrush.

Has no equal as a flesh reducer.

The Ah-Ma Ball is carved by hand in Japan of light, hard smooth Atami wood. Just fits the hand. **Rolls the skin smooth by pleasant, even, vibratory action, instead of stretching it.** More effective than any other form of massage known. Not a patent, innovation or fad, but used by the geisha girl, soldiers, jinrickasha men, and gentlemen and ladies of Japan for centuries. Its use is a national habit, endorsed by the world's best physicians.

Interesting descriptive circular sent free for the asking.
Ah-Ma Ball, packed in Japanese Veneer Box, sent post-paid for one dollar.
Agents, Barbers, Manicurists and Masseurs, write for quantity prices. HENRY DOYLE CO., 200 Centre St., N.Y.

THE SALE AND EXCHANGE

Under the general title of "The Sale and Exchange," readers of Vogue have a department by means of which they can sell or exchange their belongings, such as books, household articles, music or musical instruments, jewelry, curios, old silver, porcelain, bric-a-brac, gowns, kodaks, etc. Women going into mourning and possessing valuable and extensive wardrobes may find this department of inestimable value to them.

Advertisers of clothing should be careful to state size.

Collectors, whether of rare editions, stamps, autographs, old silver or brass, or of curios, may find here a valuable medium of exchange for duplicates or the acquisition of fresh specimens.

CHARGES FOR NUMBERED ADVERTISEMENTS: Three cents a word for one insertion. Two cents a word for each insertion if ordered for four or more weeks consecutively.

Payment by check, stamps or postal money order.

RULES: Advertisements must be received not later than the first mail on Friday in order to appear the following Thursday.

"The Sale and Exchange" being for the use of private persons only, the advertisements of dealers will not be accepted.

METHOD OF REPLYING TO NUMBERED ADVERTISEMENTS: Enclose your reply in a blank envelope, close it, place the number of the advertisement and its date of issue in the upper right-hand corner, thus:

234
1 December, '06

Then put this reply AND A LOOSE TWO-CENT POSTAGE STAMP FOR EACH REPLY into another envelope which seal and mail to The S. & X., Vogue, 11 East 24th Street, New York.

No replies with stamps fixed on the envelope, or with stamped envelopes or with postal cards will be forwarded, and the right is reserved to open or to decline to forward any reply.

When there is no response, it must be assumed that the offer is not acceptable or that the article is already disposed of.

FOR SALE

181. Tapestry Panel—A fine piece of Ancient Japanese embroidery from a Shinto Temple. A pearl ring in Oriental setting.

188. Exquisite berthas, collars, glove handkerchiefs, fichus in the finest Carrickmacross and Limerick laces. Suitable for gifts. Very reasonable.

190. Point lace wedding veil, cost $1200.00; will sell for $500.00.

191. Fur-lined gray broadcloth box coat, squirrel collar. Three-quarter length; size 38; worn one year. Cost, $65.00; sell, $30.00.

192. Rare and unusually handsome old silver lustre tea set; sugar bowl, creamer and tea-pot, in perfect condition, can be seen by appointment.

196. Imported motor coat. Trimming green, leather strappings, and buttons. Interlined throughout; cost, $78.00; sell, $30.00. Size 36-38.

197. Necklace of real pearls; fine work. Sell for £28; also thread lace parasol cover; sell for £4.

198. Hand-embroidered crepe blouse. Cost $25.00; sell, $16.00. Bust, 36. Hand-made lingerie waist. Cost $35.00; sell, $25.00. Never worn. Bust 36-38. Eight yards imported blue novelty broadcloth. Cost, $25.00 yard; sell for $16.00; skirt cut; refitted free. Length, 42.

187. Artistic hand-embroidered maternity gowns, $25.00 up.

HAND WORK

178. Hand-embroidered petticoat flounces, $5.00 up.

TEACHING

176. College graduate would instruct in general subjects, women who feel education incomplete. Has traveled and would prepare ladies for trip abroad.

200. Bridge Whist taught in six lessons—at residence or pupil's home. Reasonable terms.

SPECIAL SERVICES

199. College girl, visiting social secretary, confidential.

SOCIETY

[Notes under this head, three cents a word; minimum, one dollar.]

DIED

Townsend.—On Tuesday, 11 December, 1906, Fitzhugh Townsend, youngest son of Catherine Bronson Townsend and the late John J. Townsend, in the thirty-fifth year of his age.

ENGAGED

Neeser-Lestelles.—Miss May Neeser, daughter of the late John G. Neeser, to Mr. Charles Lestelles, of Paris.

Nicholson-White.—Miss Elizabeth Nicholson, of Providence, to Mr. Merwin White.

Tuckerman-Kinnicut.—Miss May Tuckerman, daughter of Mr. Bayard Tuckerman, to Mr. G. Hermann Kinnicutt.

WEDDINGS TO COME

Chase-Mikesell.—26 December, All Souls' Church.

Harrison-Roberts.—22 December, St. Mark's Church, Philadelphia.

Jennings-Auchincloss.—11 January, at the residence of the bride.

Little-Kobbe.—8 January, All Angels' Church.

Morton-Comstock.—27 December, at Rome, N. Y.

Spaulding-Perkins.—29 December, at Buffalo.

WEDDINGS

Tilton-Bigelow.—Mr. Newell W. Tilton and Miss Mildred Bigelow, daughter of Mr. Poultney Bigelow, were married on Saturday, 15 December, in Grace Church Chantry. Best man: Mr. William Tilton. Ushers: Mr. John A. McVickar and Dr. Benjamin T. Tilton. Present were: Mrs. Henry E. Alexander, Miss Anne Davenport, Mr. Robert F. Potter, Miss Ione Page, Miss Mildred Carter, Mr. and Mrs. John Drew, Mr. William Gillette, Mr. and Mrs. R. McAllister Lloyd, Mr. and Mrs. John H. McCullough, Miss Rosamond Street, Mrs. James Tolfree, Miss Mary Tolfree, Mrs. Clement C. Moore, Mr. and Mrs. Le Grand L. Benedict, Dr. and Mrs. Harold Barclay, Mrs. James McVickar, Mr. and Mrs. George H. Mairs, Miss Justine Erving, Mr. and Mrs. Reginald Jaffray, Mr. John Bigelow, Miss Grace Bigelow, Mrs. Charles E. Tracy, Miss Grace Tracy, Miss Anne Morgan, Mrs. Butler Harding, Miss Harding, Mr. and Mrs. William Whitman, Mr. Malcolm Whitman, Mr. and Mrs. Henry F. Dimock, Mr. and Mrs. Cary T. Hutchinson, Mr. and Mrs. Charles Blair Macdonald, Miss Frances Macdonald, Mr. and Mrs. Frederick W. Tilton, and Mrs. William Tilton.

INTIMATIONS

Bishop.—Mr. and Mrs. Frank C. Bishop are occupying the house of Mrs. Thomas Mason, No. 215 Madison Avenue.

Carter.—Mr. and Mrs. Carter, son-in-law and daughter of Mr. and Mrs. Maturin L. Delafield, are occupying the house No. 120 East 21st Street.

Dodge.—Mr. and Mrs. William Earl Dodge have returned from Arizona, and are stopping with Mr. Henry T. Sloane for the winter.

Foster.—Mr. and Mrs. Giraud Foster are at Aiken, S. C.,

Harris.—Mrs. John R. Harris and Mr. and Mrs. Leland H. Langley are at their home, No. 14 East 40th Street, for the winter.

Kip.—Dr. and Mrs. Isaac L. Kip have returned from Atlantic City for the winter.

Law.—Mrs. George Law is stopping at the Manhattan Hotel.

Morton.—Mr. and Mrs. Levi P. Morton and Miss Mary Morton have returned from Ellerslie on the Hudson.

Neilson.—Mrs. Frederic Neilson, who is at the Hotel Collingwood, will sail for Europe January 5, with her son-in-law and daughter, Mr. and Mrs. Hollis H. Hunnewell.

Reid.—Ambassador and Mrs. Whitelaw Reid are at Washington, D. C.

Rhinelander.—Mr. and Mrs. Philip Rhinelander are in Lakewood, N. J., for a part of the winter.

Vanderbilt.—Mr. and Mrs. Frederick W. Vanderbilt have returned from Newport.

Winthrop.—Mrs. Robert Winthrop has gone to Washington, D. C.

DANCES

Boardman.—A dance will be given on Wednesday, 2 January, by Mrs. Lansdale Boardman for Miss Clarinda Boardman, at Sherry's.

Burr.—A dance will be given on Wednesday, 26 December, by Mrs. Winthrop Burr, for the Misses Burr, at Sherry's.

Gerry.—A dance will be given on Monday, 14 January, by Mrs. Elbridge T. Gerry.

Hurry.—A dance will be given on Tuesday, 1 January, by Mrs. Randolph Hurry for Miss Dorothy Hurry, at Delmonico's.

Junior Cotillion.—The second dance will take place on Tuesday, 8 January, at Sherry's.

Morgan.—A dance will be given on Friday, 21 December, by Mrs. David P. Morgan for Miss Gladys Kissel and Miss Mildred Carter at Sherry's.

Morgan.—A dance was given on Thursday, 13 December, by Mrs. J. Pierpont Morgan for Miss Grace Bigelow Tracy. The cotillion was led by Mr. Monson Morris, dancing with Miss Tracy. Present were: Miss Dorothea Potter, Miss Lily Blair, Miss Frances Alexander, Miss Eleanor Whitridge, Miss Sallie Dixon, Miss Anna Pellew, Miss Louise Knowlton, Miss Mathilde Frelinghuysen, Miss Gwendolyn Burden, Miss Beatrice and Gladys Mills, Miss Jean Reid, Miss Susan Street, Miss Emily Welles, Miss Katherine Barney, Miss Edith Kane, Miss Georgianna Farr, Miss Martha McCook, Miss Dorothy Kissel, Miss Rebecca Maitland Kissel, Miss Lorraine Roosevelt, Miss Effie Pearson, Miss Margaret Steward, Miss Mercedes de Florenz, Miss Anna Olyphant, Miss Gladys Marjory Rice, Miss Mildred Carter, Miss Gladys Kissel, Miss Harriet Alexander, Miss Elsie Nicoll, Miss Priscilla Stanton, Miss Louise Iselin, Miss Lucy Margaret Roosevelt, Miss Katherine Tweed, Miss Jennie Remsen Thompson, Miss Electra Havemeyer, Miss Emily Coster, Miss Charlotte Warren, Miss Irene and Mildred Sherman, Miss Katherine Lawrence, Miss Helen Rives, Miss Edith Deacon, Miss Dorothy Whitney, and Miss Mary Stevens.

Mr. Courtlandt D. Barnes, Mr. Lydig Hoyt, Mr. Phœnix Ingraham, Mr. J. J. Astley, Mr. Sheldon Whitehouse, Mr. Buell Hollister, Mr. Percy Pyne, 2d; Mr. Newton Rae, Mr. James Couper Lord, Mr. Albert Zabriskie Gray, Mr. William Stackpole, Mr. Charles Lawrence, Mr. Sumner Gerard, Mr. William F. Whitehouse, Jr.; Mr. William Iselin, Mr. J. Clinton Gray, Jr.; Mr. Henry G. Gray, Mr. Campbell Steward, There were also the Marquis Villarosa, Messrs. Worthington Whitehouse, Mr. Lawrence Perkins, Mr. Francis and Mr. G. Hermann Kinnicutt, Mr. Bradish G. Johnson, Mr. Monson Morris, Mr. Julian Gerard, Mr. Delancey Jay, Mr. Moncure Robinson and Mr. Ashbel P. Barney.

Saturday Evening Dancing Class.—The second of the Saturday Evening Dances will take place on Saturday, 22 December, at Delmonico's.

Tweed.—A dance will be given on Wednesday, 26 December, by Mrs. Charles H. Tweed for Miss Katharine Tweed.

DINNERS

Dun.—A dinner will be given on Friday, 21 December, by Mrs. Robert G. Dun for Miss Marjory Clinton.

Parsons.—A dinner will be given on Saturday, 22 December, by Mrs. H. de Berkeley Parsons.

SPORTS

Motor Boat Club of America. Officers for the coming year: Commodore Edward J. Schroeder; Vice-Commodore Joseph H. Hoadley; Rear Commodore Dr. S. Oppenheimer; Secretary Hugh S. Gambel; Treasurer Charles Francis; Fleet Captain Charles H. Lary; Fleet Surgeon J. Lewengood, M.D.; Board of Governors John D. Roach; Louis Neumann, M.D., Edwin A. Stevens, Jr., Charles Boucher, William B. Hayden and Frank D. Gheen.

Committees for the coming year: Regatta Committee: H. M. Whitaker, Edwin A. Stevens, Jr. and Martin C. Erisman. Membership Committee: Louis Neumann, M.D., C. E. Francis, H. Warendorf; House-Committee: Franz A. Wittig, Frank D. Gheen and George J. Vestner; Library Committee: Thomas Fleming Day, Francis P. Prial and Frederick M. Crossett. Entertainment Committee: Hugh S. Gambol, Ed. J. Steiner and Charles H. Lary. Ways and Means: John D. Roach, Frank D. Gheen and Louis Neumann. M.D.

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If you cannot get it at your store or any store in your town, advise us and we will see that you are supplied.

Home Silk Mills

New York Office: 1 Greene St.
Mills: Haverstraw, N.Y.

WASHINGTON

WEDDINGS

Littlefield-Ashmead.—Lieut. William Lord Littlefield, U.S.N., and Miss Beatrice Ashmead, daughter of Mr. William Harris Ashmead, were married on Wednesday, 19 December, in St. Margaret's Church. Matron of Honor: Mrs. E. L. White, of Englewood, N. J., née Miss Ellen Poe, of Washington. Best Man: Lieut. Henry Crosky Mustin. Ushers: Lieut. Kenneth Castleman, Lieut. Thomas Craven, Lieut. J. R. Horton, Mr. David Le Breton, Mr. John Merriam, and Mr. B. H. Robinson.

DINNERS

The President.—A dinner was given by the President and Mrs. Roosevelt on Thursday, 13 December, for the Cabinet. Present were: The Vice-President and Mrs. Fairbanks, the Secretary of State and Mrs. Root, the Secretary of the Treasury and Mrs. Shaw, the Secretary of War and Mrs. Taft, the Attorney General, the Secretary of the Navy and Mrs. Bonaparte, the Secretary of the Interior and Mrs. Hitchcock, the Secretary of Agriculture, the Secretary of Commerce and Labor and Mrs. Metcalf, the Secretary to the President and Mrs. Loeb, Col. and Mrs. Charles S. Bromwell, the Surgeon General of the Navy and Mrs. Rixey, Senator Proctor, Senator Foster, Mrs. P. C. Knox, Representative and Mrs. Dalzell, Representative Payne, Representative and Mrs. Sherman, Representative William M. Howard, Hon. Henry White, Gov. and Mrs. Winthrop, Commander Robert E. Peary, Hon. and Mrs. Paul Morton, Hon. and Mrs. Theodore P. Shonts, Miss Moody, Miss Ide, Miss Shonts, and Captain Harding.

Depew.—A dinner was given by Senator Chauncey M. Depew on Thursday, 13 December, for Speaker Cannon.

Elkins.—A dinner was given by Senator and Mrs. Elkins on Monday, 17 December.

Fairbanks.—A dinner was given by Senator and Mrs. Fairbanks on Saturday, 15 December, for the President and Mrs. Roosevelt.

Oliver.—A dinner was given by the Assistant Secretary of War and Mrs. Oliver on Wednesday, 19 December, for the British Ambassador and Lady Durand.

Oliver.—A dinner was given on Friday, 14 December, by Miss Marion Oliver for Miss Durand.

Root.—A dinner was given by the Secretary of State and Mrs. Root on Saturday, 15 Dec.

von Sternburg.—Adinner was given by the German Ambassador and Baroness von Sternburg on Monday, 17 December, for the British Ambassador and Lady Durand.

Walsh.—A dinner was given on Tuesday, 18 December, by Mr. and Mrs. Thomas F. Walsh.

DANCES

Durand.—A dance was given by Lady Durand on Monday, 17 December, for Miss Durand, at the Embassy.

Kean.—A dance will be given by Miss Kean, sister of Senator Kean, on Saturday, 12 Jan.

McLean.—A dance was given by Mrs. John R. McLean on Saturday, 15 December, for Miss Evelyn Chew.

Sixty Couples Cotillon.—The Sixty Couples will be given at Rauscher's on Monday, 7 Jan.

Walsh.—Mrs. Thomas F. Walsh will give a dance on Monday, 31 December.

RECEPTIONS

Cannon.—Miss Helen Cannon, daughter of Speaker Cannon, gave a reception on Monday 17 December, for the Misses Shonts.

Elkins.—Mrs. Elkis gave a reception on Thursday, 13 December. Mrs. Kernochan and Miss Elkins assisted in receiving.

Fairbanks.—The Vice-President and Mrs. Fairbanks will give their annual reception for the Senate on Wednesday, 9 January.

Harlan.—Mr. Justice Harlan, of the Supreme Court, and Mrs. Harlan, will give a reception on Saturday, 22 December, in celebration of their golden wedding anniversary.

Slater.—Mrs. William A. Slater gave a reception on Wednesday, 19 December, for Miss Eleanor Slater.

INTIMATIONS

Foraker.—Senator and Mrs. Foraker will give a Christmas Eve dinner for young people. Their son-in-law and daughter, Mr. and Mrs. Francis King Wainwright, of Philadelphia, will be with them.

House.—Allen.—Representative Henry C. Allen of New Jersey, and his sister, Miss Allen, have taken an apartment at the Sherman, 15th and L Street, Northwest, for the session.

Parker.—Mrs. Wayne Parker has returned to her home at 1723 Rhode Island Avenue, with her daughter, Miss Alice Parker, who is convalescent from an attack of typhoid fever. Mrs. Parker will be at home Tuesdays, assisted by her daughters, Miss Alice and Miss Eleanor Parker.

Diplomatic Corps.—Austria-Hungary.—The Austrian Ambassador and Baroness Hengelmuller have returned from New York.

Brazil.—Chermont.—Monsieur Chermont, second Secretary of the Brazilian Embassy, has leased for the coming season the residence at 1707 I Street, where he has been joined by Madame Chermont and their son Jayme.

Cuba.—Mme. Queseda, wife of the Cuban Minister, will observe her established custom of entertaining at a large Christmas fancy dress party for children this year.

England.—The British Ambassador and Lady Durand with their daughter, Miss Durand, will leave Washington on Friday, 28 December, and will sail for England on the following day.

Howard.—Mr Esme Howard, at present Counselor of the Embassy, upon the departure of Sir Mortimer Durand, will be chargé d'affaires till the arrival of the new Ambassador, 1 March.

James.—Maj. B. R. James, of the Royal Warwickshire Regiment, has been appointed to succeed Count Gliechen as military attaché of the embassy.

Norway.—The Minister from Norway and Mme. Hauge are at the New Willard, where they will remain until the completion of their residence on Massachusetts Avenue and Twenty-fourth Street. Mme. Hauge, who was presented at Court during her recent visit to Stockholm, was Mrs. Frederick Joy, of Louisville, Ky.

Have you not a friend who would enjoy Vogue? A YEAR'S SUBSCRIPTION IN HER NAME WILL BE FIFTY-TWO WEEKLY REMINDERS OF THE GIVER. IF YOU SEND US A GIFT SUBSCRIPTION NOW WE WILL MAIL A CARD LIKE THAT BELOW, AND WILL TIME IT, IF YOU LIKE, TO REACH THE RECIPIENT ON CHRISTMAS OR NEW YEAR'S DAY

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EXHIBITIONS NOW ON

New York. National Arts Club Studios. Exhibition of works by the National Society of Craftsmen.

Boston. Museum of Fine Arts. Collection of Italian lace and embroidery, loaned by Signorina Amari.

Chicago. Art Institute. Exhibition of Arts and Crafts. Until 20 Dec.

Art Institute. Annual of the Society of Western Artists, and paintings by Hermann Dudley Murphy. Until 26 Dec.

Newark. Public Library. Pictures of travel.

Los Angeles. College of Fine Arts. Winter exhibition. Until 15 Mar.

Philadelphia. Pennsylvania Academy of Fine Arts. Annual of the T Square Club. Architectural designs; Mural paintings; Sculpture and Arts and Crafts. Until 30 Dec.

Providence. Art Club. Exhibition of thumb-nail pictures. Until 23 Dec.

EXHIBITIONS TO COME

New York. Fine Arts Gallery. Winter exhibition of the National Academy of Design. 21 Dec. to 20 Jan.

Chicago. Art Institute. Loan exhibition of engravings and paintings by Frederic Clay Bartlett, William P. Henderson and Edgar S. Cameron, of Chicago. 1 to 20 Jan.

Philadelphia. Pennsylvania Academy of Fine Arts. One Hundred and Second Annual Exhibition. Oil paintings and sculpture. 21 Jan. to 24 Feb., 1907. Entry cards by 15 Dec. Exhibits by 22 Dec., except in Philadelphia, New York and Boston, where works will be collected on 31 Dec., and 2 and 3 Jan.

Washington. Corcoran Gallery of Art. Exhibition of contemporary American oil paintings. 9 Feb. to 9 Mar. Exhibits received until 22 Jan.

Collin's. Bronzes after famous French masters. During Dec.

Ehrich's. French paintings of the eighteenth century. Until 21 Dec.

Wunderlich's. Collection of Old English prints in colors. Until 22 Dec.

Durand-Ruel's. Paintings, pastels and etchings by Miss Mary Cassatt. Until 31 Dec.

Oehme's. Collection of modern Dutch and French pictures.

Powell's. Water colors by George H. Shorey and marine mosaics by W. Cole Brigham.

Knoedler's. Paintings by Frederic Remington. Until 31 Dec.

291 Fifth Ave. London Tea Rooms. Water colors by Mr. Harry Allchin. Until 22 Dec.

Noe's. Recent paintings by Charles Caryl Coleman. Until 22 Dec.

Montross'. Pictures by Childe Hassam. Until 29 Dec.

Keppel's. Portraits of women and children. Until 5 Jan.

Modern Gallery. Paintings by J. Campbell Phillips. Until 29 Dec.

4 West 40th Street. Wood carvings by Miss F. M. Heller.

Salmagundi Club. Exhibition of water colors by members. Until 22 Dec.

Astor Library. Plates from the etcher and from F. Hopkinson Smith's Venice of To-Day.

Lenox Library. Prints from the A. A. Hopkins collection of photographs of Italian works of art, and (in lower hall) etchings by the late Adolphe Lalauze.

GOSSIP

THE first exhibition of the National Society of Craftsmen, now being held in the Studio Annex of the National Arts Club, in New York, is proving most successful. Among the exhibits are artistically wrought bronze and silver jewelry, set with semi-precious stones, by Walter Lawrence, Miss Edith Vail, Mrs. Yale Wynne, and others; glazed and unglazed porcelains, and pottery, small bronzes, hammered copper, wood carvings, lace-work, and book bindings.

At Hartman's Art Gallery there is now on exhibition a large copy of Gainsborough's Duchess of Devonshire, painted on tapestry, in oils, by Miss Florence Everard.

The Morgan prize of $150.00 for the best picture shown at the annual exhibition of water colors of the Salmagundi Club, of New York, now being held, has been awarded to Arthur Schneider for his painting entitled A Moorish Courtyard.

Owing to the unavoidable delay in completing the extensive additions to the Carnegie Institute, in Pittsburg, the trustees were obliged to change the date of the annual International Exhibition, usually held in November, to 11 April, 1907. This change was made because it was especially desired to hold the exhibition in conjunction with the opening and dedication of the new building, which has been enlarged to about six times its original size, during the past two years.

The exhibition of Italian lace and embroidery loaned by Signorina Carolina Amari, of Florence, to the Boston Museum of Fine Arts, where it is now being exhibited, is unusually comprehensive and interesting. The collection has been made with the view of preserving the original old pieces of lace and also of furnishing models for the Italian lace schools, which Signorina Amari has been influential in organizing. No country has taken a more active part in the history of lace making, nor done more to promote the art than has Italy, and in this collection are illustrated many of the stitches used by the Italians from the beginning of lace making to the present day.

At the recent meeting of the Board of Directors of the Pennsylvania Academy of Fine Arts, Mr. Alfred C. Harrison and Mr. Clarence Clark Gautzinger were elected to fill the vacancies on the Board.

The Academy has issued a circular stating that all pictures sent to its forthcoming exhibition will be forwarded, at its close, directly to the spring exhibition of the National Academy of Design, if the artist so desires, and will fill out the entry card to that effect.

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NEW HOSPITAL FOR WOMEN

THE handsome new building of the Woman's Hospital, between Columbus and Amsterdam Avenues, with entrances on 109th and 110th Streets, facing the grounds and Cathedral of St. John the Divine, was opened on Wednesday, December 5th, with a two-days reception to all the physicians of this city and many friends of the hospital. It is just three years and a half since the old building on Lexington and Fourth Avenues (Forty-ninth and Fiftieth Streets) was closed, following the sale of the property to the New York Central Railroad, and during this period the present splendid building has been erected, and is now ready for the reception of patients.

The hospital enjoys the distinction of being the first one in the world for its special branch of surgery, the treatment of diseases of women. The eminent American surgeon, Dr. J. Marion Sims, was the first surgeon in charge; in fact, it was due to his efforts that it was founded. It opened in 1855 with forty beds, in a hired house, at No. 83 Madison Avenue, under the auspices of the Woman's Hospital Association, numbering eighty women, who annually elected a board of thirty-five managers. Among the first Board members were such well-known old New Yorkers as Mrs. William B. Astor, Mrs. Ogden Doremus, Mrs. T. C. Doremus, and Mrs. Jacob Leroy. Two years later the hospital was incorporated, and the city conveyed by deed the property on which the old building was erected. This ground had originally formed part of the old Potter's Field, and more than 35,000 coffins were removed after the hospital took possession of its property. The cornerstone of the first building upon it was laid May 23, 1866.

The new building, a handsome structure, in the style of the French Renaissance, is equipped in accordance with the most modern laws of sanitation and hygiene. Every cubic foot of air used in the wards, operating rooms, treatment rooms, etc., is drawn in through great tubes in the basement, first passing through cloth filters to remove all impurities possible. It is passed through coils of pipes to bring it to the required temperature, and then forced into the various rooms, but in such a manner, through inlets seven feet above the floor, that there is no draught. The impure air is drawn out through vents near the floor. The air is changed in the rooms from every six to every fifteen minutes, according to the exigencies of the case, the latter figure applying to the private rooms. By furnishing air heated to the requisite temperature there is no necessity for direct heat, nor, owing to the perfect ventilation, for the opening of windows, resulting in draughts blowing upon the patients. Only the rooms of the nurses and servants are supplied with steam heat, since it was thought probable that they would insist upon opening windows.

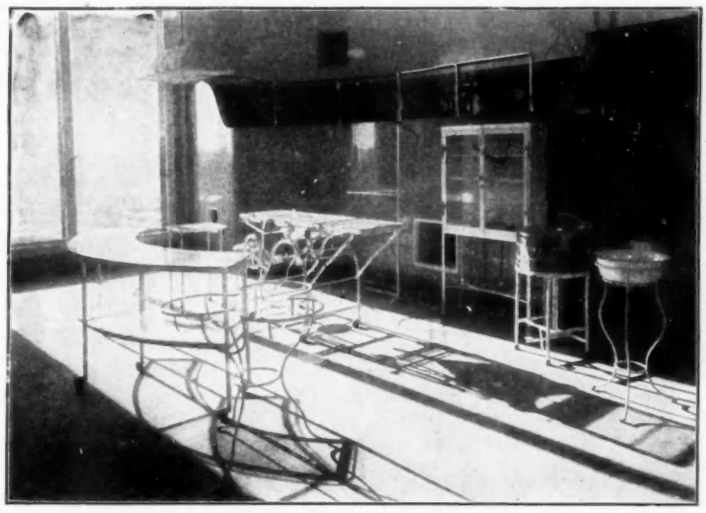
Every drop of water used in the building is filtered, and that used in the operating rooms is sterilized as well. A large refrigerating plant in the basement forces cold brine through all the ice boxes and pantries in the building, thus doing away with the necessity for ice, save for ice caps, or for drinking water when desired. The kitchen is on the sixth floor, and from it electric dumb waiters run, each stopping at one floor only, thus insuring speed. There is also on each floor an apparatus for keeping food hot. A highly modern electrically run steam laundry is on the sixth floor.

There is hardly a sharp corner in the building; all are rounded, from the staircases, where each step joins the next with a curved edge, and meets the wall in the same way, to the rounded corners of each door and transom in the hospital.

The floors, too, are covered with a new patented substance which, while easily kept clean, is more springy than the concrete or cement floors, and consequently far less tiring to walk on. This substance also meets the plaster wall in a curve. Here are no corners in which the elusive microbe may lurk. Even the shelves are made easier to keep clean, for a space of an inch is left between wall and back of the shelf.

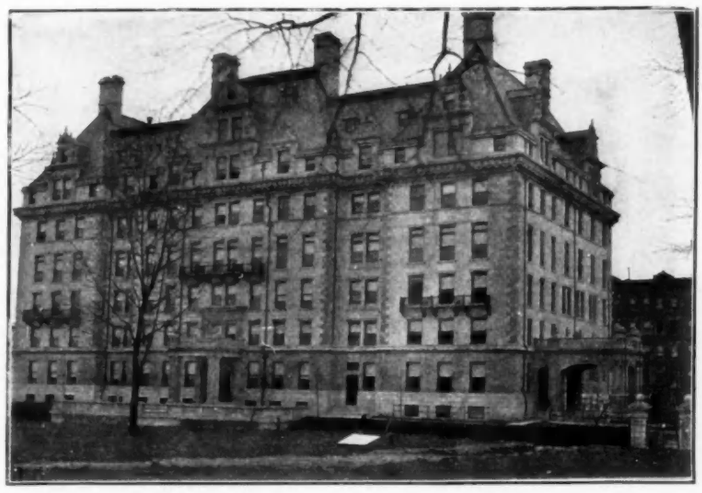
The plumbing is of the latest approved style, of course, and an interesting feature may be seen in the doctors' dressing rooms. Here sterilized hot and cold water is admitted to the wash basins upon pressing levers in the floor slightly in front of the basins, and just where the foot can move it easily. Pressure upon another lever projecting from the support at the hight of the knee allows the water to escape from the bowl, thus doing away with the need for the doctor touching anything whatever after his hands are washed in the sterilized water.

A feature which should commend this hospital to women is the plan of the private rooms. A number of these are arranged in suites of two, with private bathroom, enabling a friend or relative desiring to accompany a patient to the hospital, and remain with her during her stay there, to share a suite with her. Other less expensive private rooms come without private bath. There are rooms for two or four patients as well as the large wards holding some twenty odd beds. Prices range from $10.00 a week for occupants of the wards up, according to the accommodation desired. All the rooms are airy, very light, and as cheerful as hospital furnishings can make them. A sun parlor on the sixth floor for convalescents, with very large plate glass windows, is an attractive feature.



OPERATING ROOM IN WOMAN'S HOSPITAL

On the ground floor, at the right of the side entrance, is the chapel, where one sees the only wooden floor in the building. This chapel, very pretty and complete, is the gift of John E. Parsons, of this city, as a memorial to a son. The remainder of the floor is taken up with offices, waiting rooms, the quarters for the hospital staff of six physicians, and a board room, the furniture of which was the gift of Mrs. Russell Sage, who has long taken an active interest in the hospital. A marble bust of the founder, Dr. Sims, stands in a niche above the mantel shelf.



WOMAN'S HOSPITAL

Every precaution has been taken to insure protection against fire. Not only is there outside connection for the city Fire Department hose, a watchman's clock on each floor, but there are four stand pipes with hose connection on each floor as well. Engine boilers, coal bins, are all in a basement which is not under the building proper. There are eight telephones in the building, and telephonic communication all over it. The architects are Messrs. Allen and Collins, of Boston.

LAW OF WEEKLY REST

SUNDAY HOLIDAY AND LABOR AGITATION IN FRANCE

According to Consul-General Frank H. Mason, of Paris, the industrial situation in France, which has been steadily growing more acutely sensitive during the past four or five years, has been still further aggravated by the enforcement of what is known as the "law of weekly rest," which was enacted and proclaimed by the President of the Republic on July 10, and after a heated and acrimonious discussion in the press and at the meetings of labor organizations of all trades and occupations was put into effect on September 1. Mr. Mason continues:

"The law, like most French legislative enactments, is an elaborate and carefully drawn statute and comprises eighteen articles, which were designed to cover every contingency that could be foreseen as likely to arise under the new restrictions. Its fundamental principle and purpose, however, is to ordain that working people and employees of all classes and conditions shall be entitled to and utilize one day in each week for rest and recreation. The law is compulsory in both directions—in that it compels the employer to grant freedom on one day in seven to his employees, and on the other hand it requires the employee to avail himself of the privilege thus offered. There is in each week one day on which he is forbidden to work, and article two of the law prescribes that, unless otherwise authorized, this day of rest shall be Sunday.

But it is also recognized that certain establishments and forms of business do not admit without serious difficulties of a simultaneous absence on Sunday of the entire working force, and for these it is provided that the employees may receive their rest days, individually or collectively, on other days of the week, so that a portion of the personnel of such establishments—including hotels, restaurants and stores at which meat, bread, and other food materials are sold—may be continuously on duty.

DIFFICULT ENFORCEMENT AND DISCONTENT

As a large proportion of working people, especially in cities and large towns, are employed at callings in which a general suspension of work on Sunday would entail serious loss to employers or inconvenience to the public, it will be obvious that in attempting to frame a law and administrative system so elastic as to fit into all the diverse and complex conditions of daily life and still preserve a general day of repose on Sunday, the Government undertook a task of extreme and complicated difficulties. Add to this the fact that its enforcement has come at a time when the revolutionary socialistic element of the population is exceptionally restless and aggressive, and the friction and disorders of the past months are readily explained.

The law has fallen with especial severity on the large class of stores which cater to the trade of the working people, to whom Sunday, with its comparative leisure, has been hitherto a favorable time for expending the week's wages for clothing, groceries, and other personal or household necessities. In closing their shops on Sunday many of these small merchants find themselves obliged to give up an important part of their trade. Many dealers in certain articles which come within the categories above quoted have sought and obtained permission to keep open during certain hours on Sunday, while others, to whom similar permission has been denied, have felt unjustly treated and have resorted to hostile demonstrations against their more fortunate neighbors.

INTERFERENCE WITH INCOME

There is also a large class of people, both employees and persons who work for their own account, to whom the giving up of one day in seven to rest, means an inevitable loss of a certain part of their income. In a country where earnings are generally small, and people have been trained and inured for generations to lives of industry and rigid economy, any interference with their habits of work naturally produces more or less friction and complaint.

It is yet too soon to attempt any definite estimate as to the effect of the new law upon the cost of production in the various important industries of France. That cannot be determined until the disputes between labor and capital have been measurably settled and the relations between employers and employed adjusted to the rule of six days' work per week instead of seven.

WORKMEN PROTEST AGAINST WAGE LOSS

The number of strikes during the first twenty days of the autumn surpassed all precedent, and they mostly had for their motive the question whether the cost of the enforced day of rest each week shall be borne by the workmen or whether it shall be shared or paid by the employer, who shall give the same wage for a six-day as he does now for a seven-day week? How can the new system be so adjusted as to affect equally and with justice the wages of the laborer or operative who works by the piece or the day, and those of the employee who is paid a fixed sum by the week, month, or year? Meanwhile intelligent public opinion concurs in the wisdom of the principle on which the law is founded, and believes that any curtailment of income which may be at first entailed by the new system will be in the end compensated by the improved physical condition and augmented working capacity of the people.

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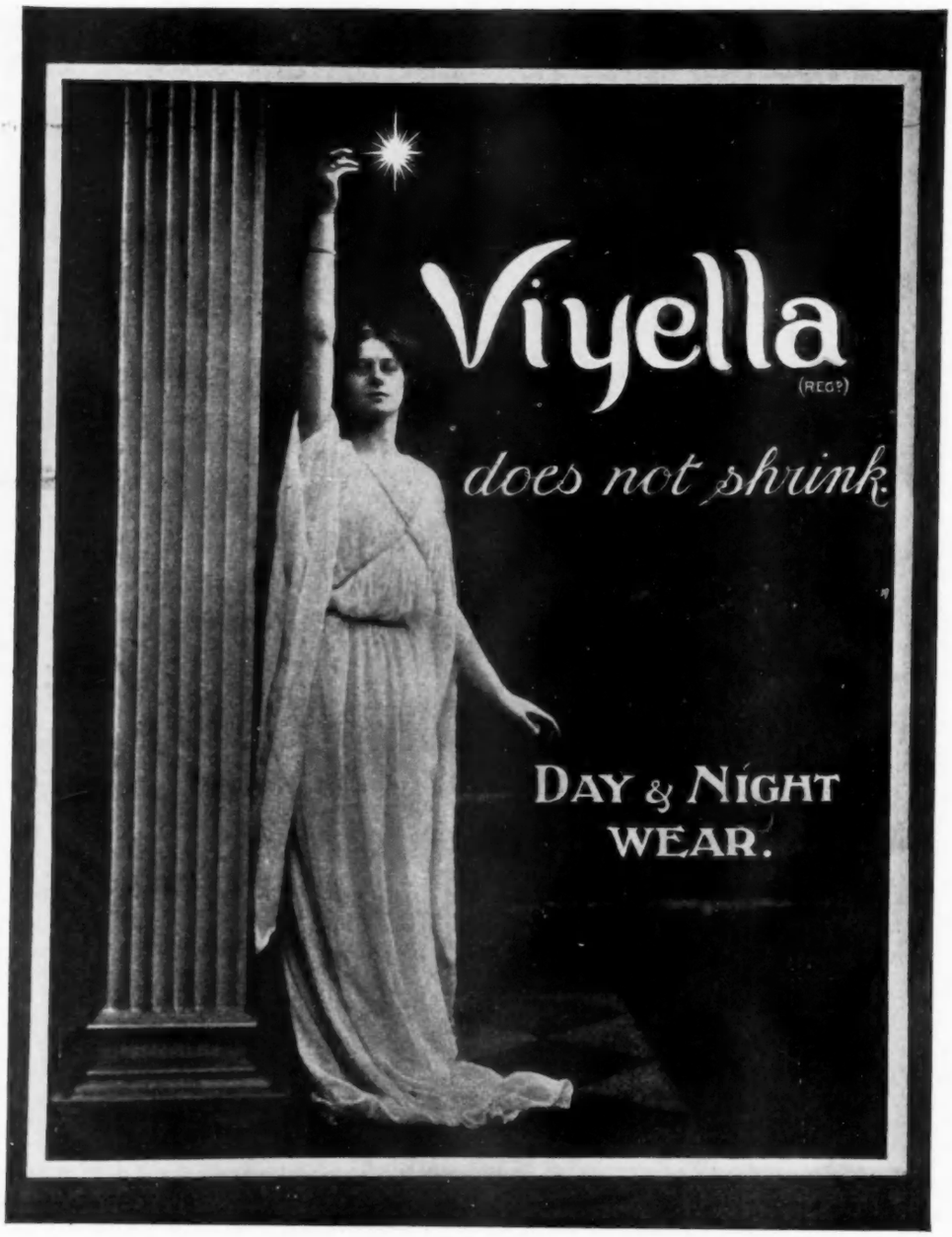

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VOGUE

IN VELVET, SABLE AND PLUMES

MODERN BRUTALITY TO THE AGED

THE age is so persistently engaged in studying the child, and trying to find out how to do the best for him—it is so strongly influenced by the force-loving element, which makes a fetish of brute strength—that its vision is focussed on physical vigor to the exclusion of other and equally important characteristics. More than ever is there discernible a tendency, in the general attitude toward the aged, to regard the poet's expression, "Who lags superfluous on the stage," as realistically descriptive of all those past middle life. The amazing views in regard to the forty years limit of usefulness, enunciated by the eccentric Dr. Osler, have also helped very materially to bring maturity and old age into the disrespect which even the church occasionally evinces. The rank cruelty of this attitude does not seem to occur to these apostles of "youthfulness or nothing," as they blithely whistle the non-young to the ranks of the worn-out and superfluous. What other emotions than mortification and discouragement can any human being experience, who is made to feel that, whatever his achievements or characteristics, the rest of the world regard him as a mere hulk, fit only for rotting in dry dock.

That those past their prime feel keenly the lack of esteem in which they are generally held is pathetically evident to such sympathetic persons as do not think it too much trouble to gain the confidence of the ultra mature, and encourage them to voice their opinions. The slights and the evidences that they are considered negligible personalities cut deep. Grateful, indeed, are they to anyone who makes them feel of use and desirable as associates. Tell them of the new theories of a longevity that should normally reach to seven score years, and like as not you will be told that you are the first person who ever made them feel that they were not superfluous since they passed their seventieth birthday. It is a widely known fact that the pleasure of any natural child is many times increased by being made to feel it is of use and of importance, and this appreciation of one's status in the community continues through life, gathering force with years. How crucifying to the feelings, therefore, when a time arrives that neither community nor neighbor, nor, indeed, even the members of one's household, considers one capable of being useful, or of any particular account.

Neglect and low estimate of worth after years of the exercise of more or less power—could any condition be more galling to a proud spirit, or more crushing to a sensitive one? There is need that the pulpit, ethical leaders outside of creeds, and school teachers beginning immediately a campaign of instruction in the proper treatment of the ultra-mature. What we owe our elders—not alone as a matter of justice, nor even to entitle us to regard ourselves as truly civilized, but to enable us to call ourself Christian—are sympathy and respect. The large majority of old people are not blameworthy—they are pathetic examples of the latent savagery of the younger generations.

We profess to regard with proper abhorrence the rude behavior of barbaric tribes, which look upon the aged as superfluous with such vengeance as to calmly turn them out to die. But is our method any less unmistakable as to intent, and is it so very much kinder? The truth is, we are so accustomed to regarding the aged as socially passé that we are unconsciously cruel in our indifference or forgetfulness, and in our occasional perfunctory exhibitions of interest. Try honestly to put yourself in the place of the neglected old for one day, and experience how it feels to have everyone you meet either tacitly or frankly impress upon you your utter superfluousness. Think of living year in and year out in such a kill-joy, kill-effort atmosphere. Will you not do your share toward making 1907 the first of the banner years for the old?

VELVET AND CLOTH

FROM QUELLER

FOR DESCRIPTIONS OF FASHIONS SEE PAGE II

ONLY A LOOK

BY IVAN DUNKLEE

Every night for a week, previous to the going up of the curtain, the call boy had appeared at Eleanor Randolph's dressing room with a rare bouquet. She had always made it a rule never to accept flowers sent by unknown admirers, but these had so totally eclipsed those which she herself had ordered for the ball-room scene that she had coveted, then thrown caution to the winds and carried them before the footlights, determined that when the unknown made himself evident—well, that would be something then for her to decide. For the present she would take the flowers. They were exquisite, and she would use them.

Every time the bouquet had been presented she had taken the card, read it, smiled, just as though she knew the name, and tossed it on the slab in front of her mirror. That was the concession she made to conventionality, but the truth was—she had no idea who Sturgis Ardale Grant was.

This particular night her mother chanced to be in the dressing-room, and when putting the bouquet in her daughter's hand for the ball-room scene, she remarked: "I did not know that you knew Sturgis Ardale Grant."

"But I don't," answered Eleanor, laughing. "I've broken my rule for once and carried these simply because it's wicked to let them go unseen—but do you know him?"

Before Mrs. Randolph could answer the call boy interrupted them.

There had been such repeated recalls, so much excitement and so many congratulations that it was not until sitting in négligée before the hotel fire that the answer was given.

"The Grants were intimate friends," said the mother, "before my marriage. They are enormously wealthy and aristocratic, but when nothing prospered with us I'd other things to do than keep up social ties. As I remember, Sturgis Ardale Grant, the son, must be ten years older than you—and now it comes to me that I have heard that he is one of the matrimonial prizes in the Boston social market. But if you have been carrying his flowers every night we must acknowledge them." And before the electric lights were turned out a dainty missive addressed to Sturgis Ardale Grant had been sent down the mail chute.

SMART SMALL HATS

See text, page 11

That was the beginning.

The play had made a great success and was booked for two months ahead. Accordingly every one in the company had settled down comfortably and begun to breathe freely.

For the infatuation of Sturgis Ardale Grant this long stay was propitious; he made good all his opportunities. A series of luncheons, dinners, drives and calls had made him a friend on familiar footing, Mrs. Randolph was unmistakably his ally, and the girl—she was not very positive in her attitude either way.

He wanted this slight, rather delicate, dreamy-atmosphered woman. He told her so at a Bohemian restaurant she had wished to see. That meant nothing to her, and so he told her many times after until, one day at luncheon in a secluded bower of palms, she told him that she had loved and did love another man, but that it was hopeless, and she had quite refused to believe that there was any love meant for her.

That was the touchstone for his eloquence. When he had finished he had said so much that she thought about it—he could see that, and hoped.

She did think about it altogether too late that night. She began to fear that her lack of sleep would be apparent to the audience next evening.

She had recalled to mind the man she loved, speculated on the chances of their making up the quarrel; decided that if one were not allowed to love, the next best thing was to be loved. Then, too, this man was so rich—and she sighed with content at the thought of what that meant. He was not so bad, either. If he had not asked her to marry him she would have admired the tall, dark, well-groomed, passionate man whom all women smiled at. But when she remembered that he would ever stand at the turning of all her ways—she hesitated.

Mrs. Randolph was just brewing a cup of five o'clock tea when Eleanor said, "I think, Mater, I have decided to marry Sturgis Ardale Grant."

"I think it's a wise choice," came the answer in a satisfied tone; "you'll have wealth and social position and a husband to be proud of—and so your days of financial worry are forever over." And it would have been difficult to tell whether the girl received a kiss, or did the mother gently sob as she drew her daughter to her heart?—for they had suffered many things together.

Even the maid suspected something the morning she found Miss Randolph's suite more of a floral bower than usual. Her discerning eye noted that the general impression was bridal. There was a great Egyptian urn spraying out, like a fountain, long lilac branches laden with pure white plumes of blossoms; blush roses were on the mantel; forget-me-nots brightened the low tea-table, and a bouquet of lilies of the valley were on the large table.

It certainly did look that way.

When Eleanor was seated in the parlor coach speeding away for Providence, R. I.—they had decided to run down there and be married, because it would be a jolly little outing—she suddenly became aware that she was carrying that bouquet of lilies of the valley. Why had she done it? She had not the remotest idea. But there it was, and she couldn't give it away, and she wouldn't throw it away, so she carried it just as though she enjoyed it.

Since she had really given herself up to this journey she had begun to think seriously, had repented her decision, and was in a turmoil of worry.

Sturgis had found her very uncommunicative. He had tried to draw her into conversation, had been thoughtful, arranged the light, made her as comfortable as he could, and was feeling very annoyed to think that she sat there and almost ignored him. He had not even the

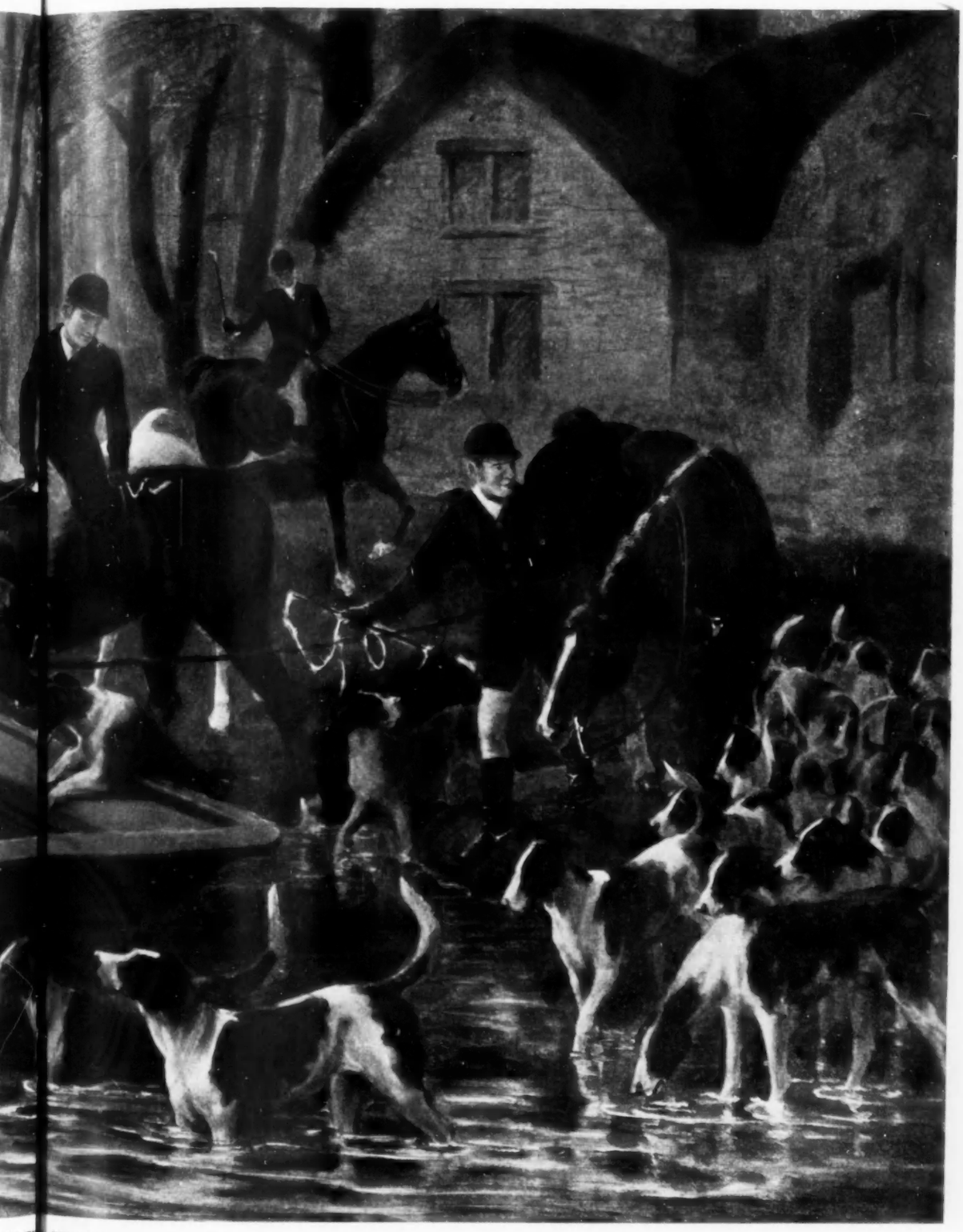
(Continued on page 922)

LOVELY WINTER NÉGLIGÉES OF KRINKLEDOWN

FOR DESCRIPTIONS OF FASHIONS SEE PAGE II

HOME BY TH FI

BY COURTESY OF THE CO



BY TH FERRY

SY OF WILLIAM CLAUSEN

ONLY A LOOK

(Continued from page 918)

light of her eyes; she was looking gloomily out of the window.

The air of the car seemed hot and close. Twice he had asked the porter to ventilate, but it had not been done. At the moment when his discomfort was greatest over the fact that Eleanor would not smile or scarcely speak the unfortunate porter appeared. Eleanor listened while Sturgis spoke, then turned quickly and saw the fierce, black look that discolored his countenance. In a moment it was gone—but she had seen it, and a great fear clutched at her heart.

If he could look that way on their wedding morn, how would he look at her some day? A panic seized her senses; she was aware of nothing except that they had left the train and were now speeding along in a closed carriage.

Once he had quickly slipped his arm around her and would have drawn her to him; his breath was on her cheek, but her resistance repelled him. Just then the carriage stopped, and he said: "I wanted your choice of the marriage ring, and so I've brought you to the jeweller's."

"Oh, no, I can't go in," she protested, and would have added more, but the carriage door was open and a man in attendance stood respectfully waiting.

Since she would not go in, there was no other way than to send for a tray of rings. When they were placed before her in the carriage she would only repeat: "Take them away. I shan't want one. Oh, don't make any talk about it. I won't look at them."

And what could he do? There was the driver and the man in attendance listening.

Away he waved the tray of shining gold, and then ordered the coachman to drive around the State house grounds; he entered the carriage and looked at Eleanor pressing back into the corner of the carriage, with eyes downcast and moist.

"Oh, I can't, I can't," she moaned. "Don't ask me to again. I can't explain to you the feeling I have, but we must not marry. No, no, not now, nor ever." She might have been persuaded even then, had he been tender and gentle in his consoling, but she saw the same dark flash in his eye and heard the half suppressed irritation in his voice, and so she burst out with, "Stop the carriage now. I am going to get out. No, you are not to come with me. I must go back to Boston alone. Shall I speak to the coachman? I certainly shall if you do not." And she was about to make good her word when he peremptorily gave the order, left the carriage when she did, dismissed the man, waited until he was out of sight, then turned to speak to the girl still carrying the bouquet of lilies of the valley—but he was alone!

It was a ridiculous position. He looked at the State house steps—in all directions—but there was no familiar face to be seen. He did think of standing right there until he saw her again, but the ludicrousness of the situation became evident, and, not knowing what else to do, he returned to the station.

Eleanor had watched him furtively from a window in the State house; when he turned away she breathed more freely and ventured out on the steps, where she became absorbed in thought.

"I've been foolish in one way," she meditated, "but how could I marry that man when I do not love him, and give up my art and my freedom? I have not been the least happy since I said I would. Poor Mater, she'll be so disappointed, and he is nice, too, but somehow I can't feel that he belongs to me." And through it all she kept thinking of that one dark look she saw him give the porter, and as a flash of lightning reveals the awful depths below a precipice, this look had caused her to recoil with a nameless dread of something she could not name.

She would probably have gone on wringing her hands, mentally, alternately condemning and excusing herself, had not the hour reminded her that there was just time to catch the train that would take her to Boston for the evening performance.

As usual there was the choice bouquet of flowers waiting her and near by the more modest bouquet which the florist had sent, for she had never recalled her order. But her mother looked in amazement when she picked up the more common flowers and swept off to the ballroom scene.

Eleanor Randolph never played better than on this night. She was splendidly in command of herself. There was freedom in every movement, a wonderful light in her eyes, and her voice was like that of some glad thing.

There were many recalls. Finally just as the curtain was descending for the last time a rose fell from the second right hand box and lay just at her feet.

It was of all the roses her favorite, and she dreamily wondered who could have known that she loved that kind best. Then a sudden thought changed the exultantly proud woman to a blushing, timid girl. She lifted the rose and then her eyes—and no one who saw the look but knew she loved the man who seemed to have forgotten himself and the world in that one long look into her eyes.

WHAT SHE WEARS

FUR MANIPULATIONS—CONTRASTS IN FUR—SHELL-PINK COSTUME SABLE TRIMMED—FULL-DRESS COATS AND SKIRTS—EMBROIDERED VELVETS—NEW DINNER SILKS—THE RICHER, HEAVIER EVENING MATERIALS

PResent-day fur-sewers are handling furs as an artist does his pencil. They bend and curve the darkest stripes into the most graceful harmony of line so as to suit every possible form required by shoulder capes, boas, stoles, short coats, long coats, Etons, muffs, vests or cravats, as well as all applied bands and empiecements. Furs are made additionally and wonderfully beautified by such skilled manipulations, and at the same time enhanced into far greater becomingness. The fur patchiness of past seasons has in its meretriciousness passed out of favor, as it was sure to do.

FUR CONTRASTS

On the other hand, certain well-considered contrasts in furs have been and still are as much in vogue as ever, in the make-up of large and small outer garments as well as in the trimming of cloth and silk ones. But it is these short, fancy coats of velvet or of heavy laces that are this winter showing off decided contrasts, not only of sable and ermine on the same coat, but in the happy use of ermine or sable as a trimming for not only long or short lace coats, but even those as short as a bolero. The latter often have a flat band of sable or ermine bordering the neck and finishing the front, while the half sleeves above their lace finish will also have a heading of fur. Jeweled buttons in pairs, with fur cross pieces, will further assist this charming effect, placed here and there on the bottom edge as well as holding the elbow line of sleeves in shape. Another trimming manœuvre upon an Irish lace short coat was not long since much admired. Fine ermine bands formed oblong panels in a loop shape upon the lace body of the coat, finishing the neck with a flat ermine collar. The sleeves were trimmed en suite, and the muff carried was correspondingly in accord in pillow shape. The skirt was entirely of Irish lace.

PINK CLOTH WITH SABLE TRIMMING

Exceedingly smart was the fine cloth costume in shell pink worn at a Sherry dinner last night by the beautiful daughter of Mme. la Comtesse de G—, of Paris. The skirt was very full and long, and fitted to the figure by means of rather broad, flat plaits. A narrow band of sable was set upon this skirt in a long waved line, and set fully sixteen inches from the bottom, then dropping into a point quite low on the middle front. A dolman short coat reached the top of the high bias cloth girdle, which fitted to perfection. The line of this little coat was fascinating, for the plaited fulness of the open fronts was kept on the same perpendicular line over the shoulders and extending down into half sleeves. The plaits were slipped under a long cloth strap to match, which, being entered at the neck, spread downward into a broad, pointed tab, thus covering the seam edges of the sleeves as well as of the back and front seam joinings. A band of sable then holds the bottom of the coat plaits well into the figure, ending at the open fronts in a small head and single tail on each side. As the cloth sleeve was raised up somewhat under the cloth strap band, a white satin sleeve covered with Venice lace was fitted close to the arm at the elbow, and had a band finish of sable as well. A vest of Venetian lace over white satin was a separate accessory, filling up the front opening and permitting its V-neck opening to be dressed with a high chemisette of French point lace lifted up into points at the sides by means of emerald-studded gold supporters. A dark green velvet Henri II hat, well tipped down over the middle front, was trimmed on the right side with two short white plumes turned backwards. The effect was uncommonly chic, while the ensemble was the very latest example of a smart and youthful costume for evening wear.

DRESS COAT AND SKIRT MODELS

Equally advanced and exclusive are the coats and long skirts for full-dress affairs. The latter are of cloth, but the coats are of velvet richly embroidered and of three-quarter length. These skirts sweep the ground in their fulness, and hang in what are called narrow trains—that is, the train dips in the back and shaves off at the sides. They are by far more graceful, and permit one to walk with greater ease. These cloth skirts in general are of the same shade, or closely approaching that of the velvet coat, and are quite untrimmed. Therein lies their correctness of style. The coats, however, are indisputably the most enviable as they are the most fascinating models imaginable. They

bear the Empire short-waisted hallmark, and seem to be made of two short scarfs that meet across the shoulders in the back, and from that support does the slightly gathered split skirt fall down its length. An empiècement fits in a band width over this scarf and skirt joining, and gives the waist its best finish, both back and front. Some of these coat fronts meet, others have an open space. It all depends upon the style of figure and becomingness, as in either style they carry the same cachet. The embroidery of coat is executed in the same shades corresponding with the skirt velvet, and gracefully spread over the surface without appearing overladen. A narrow galloon effect in the same embroidery finishes the entire skirt edging to a charm. This embroidery is to be seen upon the body of the coat as well, and upon the sleeves in accordance with the shape of the cuffs, etc. Satin linings and French wool interlinings suffice for their winter use as carriage costumes. Coats and skirts of all velvet follow out the same idea—that is, the velvet skirt is untrimmed, but the coat is embroidered.

RED CLOTH GOWN
See What She Wears

Some matrons are ordering costumes of this class with a band of dark mink upon the skirt, while the edge of the coat is to be similarly trimmed. These are without question very rich and beautiful as visiting costumes, but the woman wearing the cloth and velvet combination follows the latest and smartest fashion.

Lastly, velvet costumes where the coat and skirt are both embroidered, are undeniably one of the winter's modish styles. They suit certain women, and are much admired, while among the ultra extravagant selections they hold their place with popularity and success. However, only tall women can stand such elaborateness.

NEW SILKS

Among the newest silks for dinner and reception gowns are the black and white taffeta and satin-striped varieties, their novel departure being that the stripes are each four inches wide, which naturally produces a loud and startling effect. Two-inch-wide stripes, and those measuring one and a half inches in width, will find the greatest favor. It will be remembered they were introduced late in the past summer, in gauzes and chiffons, alternating with a stripe of lustrous silk or satin. For choice in these new black and white fabrics, the same alternation of silk and satin with crepe, gauze and chiffon are evidently much in demand, while the heavier silks consist of stripes of bengaline, gros-grain and moiré, with those of satin. Gown-makers do away with all objectionable zebra lines by breaking up the disfiguring monotony with laces, nets, chiffons and applied ornaments, as well as making combinations with plain silks or satins. A recent gown, worn at one of the late weddings, was a unique example of what an artist designer was able to achieve. The stripes of satin were of a delicious shade of tender coral pink, while the alternating ones were of the sheerest white crepe gauze. The skirt train maintained its long straight lines, and fell in graceful abundance. The gown's princess lines were then carried out on the sides by the most perfect adjustment of diagonals. Every line of the figure was at the same time shown to greatest advantage, and, as we all know, that required unusual skill. Neck and sleeve finishes were of exquisite lace, but as the best of taste was required in this instance, the art lines of the entire gown were not interfered with by trimming of any sort.

THE HEAVIER EVENING FABRICS

While there is a superabundance of gossamer and filmy materials for evening wear, there is a corresponding supply of the richest brocades, many of them overcharged with embossings of velvet or figures in gold and silver wondrously beautiful in their inwoven effects. These velvets, of greatest beauty, are in pale evening colors as well as the fine old Duchesse satins of our grandmother's day. The latter have a pronounced vogue for the winter, as nothing answers better for the building up of the Louis XV style of flowing long skirt with a low draped bodice. Nothing shows off applied trimmings, gold and silver laces, or embroidered parts so perfectly, or so unquestionably insures a stately elegance. Pale colors and sheer fabrics for the dancing set have been accepted. Silks of all grades, satins and velvets are for young and

not so young matrons, with all that is richest and most sumptuous for the dowagers.

LACE AND NET OPERA WRAPS

One of the fads of the winter is to wear lace and net opera wraps that suggest the lightest of vaporous interminglings amid shimmering spangles with trimming nets and laces without stint. One wrought in silver and sparkling with silver

Pretty coatee in black astrakhan trimmed with silk braid. Waistcoat in pale blue velvet embroidered with black silk soutache. Skirt in marine blue amazone trimmed with braid. By Grünwaldt.

paillettes, together with broad silver lace motifs, was worn on the opening night of the opera. It reminded one of a garment that the Byzantine Empress, Theodora might have had made for her adornment. A foundation of the softest white silk must have been first fitted as a loose long coat. Over this fell a very full white Brussels net drapery from the shoulder down, spangled in silver very lightly until it met the bottom finish, which consisted of a ten-inch border of overlapped paillettes carried out a beautiful design. Over this scintillating drapery an all-over lace chasuble fell, front and back, well adapted to the front openings in long stole designs. Upon this lace mantle were wrought silver designs that were regal in their unsparing workmanship and sumptuous high-relief effects, covering the garment with a silver splendor. Subdued silver lace also entered as a trimming, having besides an under flouncing of lovely point appliqué lace. This fine lace appeared at the neck as well, combined with silver lace motifs and knots of silver cord and swinging tassels. This gave the desired finish in the back and was repeated also upon each front. Two lace scarfs tied in a bow hung down rather low between. An inner swan'sdown lining afforded an unsuspected warmth to this airy garment, while several lace-edged mousseline flounces tacked to a net drop lining filled out below the hip line the desired outline.

DESCRIPTION OF RED COSTUME, ILLUSTRATED

The accompanying illustration is that of an exceedingly smart broadcloth costume in the fashionable Old Master's red, so much worn. The skirt shows a bottom tuck effect by the folding over of the cloth, and for trimming at regular intervals has cloth applications to match. The small battlement flaps are piped with a dark gray velvet continuing over the entire design. The same trimming motif is seen on the front of the closed coatee, which is fitted to the figure by means of the four bust tucks on each side as well as the belt or waist tucks. The pointed neck opening is trimmed with a gray velvet collar, wrought in waved lines with gold braid. It will be observed that the sleeves are in one piece with the fronts, and fall over an entire sleeve of white satin draped with lace, Cloth cuffs piped with gray velvet fit gracefully over the arm, and show a lace addition below, with gold-rimmed buttons to match those on coatee.

GLIMPSES

CERISE—

Or American Beauty color broadcloth has won a favored place among the most exclusive women, and if not worn as an entire gown, appears in pipings, waistcoats or some part of the trimming, either plain or embroidered.

CARRICKMACROSS—

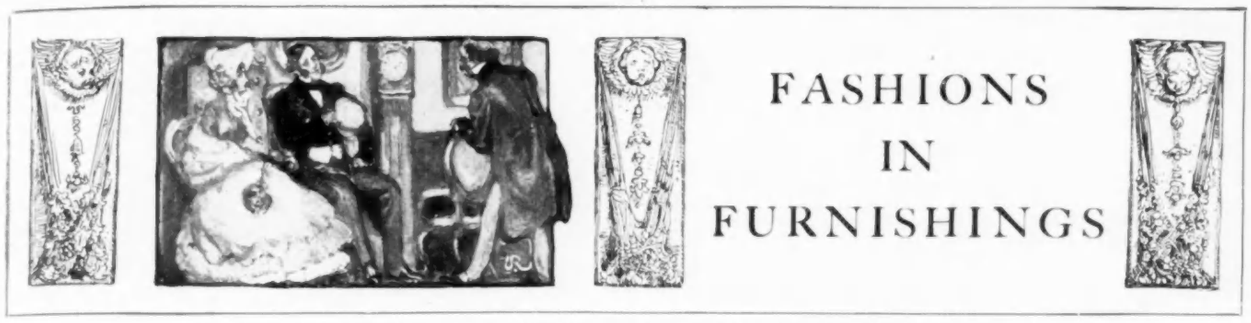
Yokes and cuffs have supplanted those of Irish crochet in elaborate gowns of velvet and lace. It possesses a certain element of daintiness that is altogether lacking in the coarser lace, which probably accounts for its choice by the fashionable women of to-day

CONSPICUOUS—

For smartness are the fur toques or turbans with a cluster of tails dangling at the left side and almost touching the shoulder. A large tulle rosette caught by a jewelled buckle at left of crown, or a velvet rose similarly placed, is the only ornamentation.

Bolero in white caracul plat. Embroidered green velvet shoulder piece and gilet-green velvet buttons. Dark green amazone cloth skirt. By Paquin.

Bolero in persienaire trimmed with fancy braid. Dark blue skirt in cloth trimmed with plaited panels.



FASHIONS IN FURNISHINGS

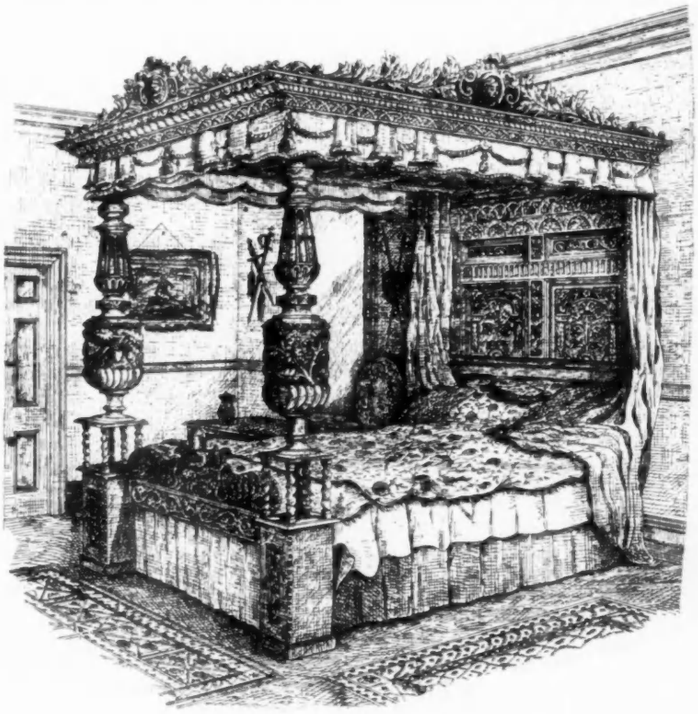
(Conducted by Esther Singleton, author of The Furniture of our Forefathers, French and English Furniture, etc.)

[NOTE.—The purpose of this department is to aid the model collector in the purchase of antiques and good reproductions of good models; to offer suggestions for the furnishing and decoration of special rooms in the best taste of the day, as well as in the styles of the past; to give information regarding correct textiles for upholstery and wall-hangings; to answer questions pertaining to furniture and decoration; and to supply such notes and news as will appeal to manufacturer, dealer, purchaser, decorator and collector. Readers inquiring names of shops where articles are purchasable should enclose stamped and addressed envelope for reply, and state page and date. There will be no charge for the addresses of shops selling furnishings described on this page. Questions germane to this department will be answered promptly. See fees and rules under Answers to Correspondents.]

THE TUDOR PERIOD

THE Wars of the Roses came to an end in 1485, and the first king of the House of Tudor ascended the throne practically with the dawn of the Renaissance in France. Henry VII was a grasping and avaricious prince whose time was principally occupied in restoring order in his realm, but nevertheless his chapel at Westminster, with its magnificent stalls and other carvings, shows that he was a lover of the arts of the period. On his death he left an enormous fortune to his successor, Henry VIII, who vied in magnificence with the two other young kings dominant in Europe during the first half of the sixteenth century, Charles V and Francis I, Henry VIII and his daughter Elizabeth were both lovers and protectors of the arts, and the Tudor period must, therefore, be regarded as the day of the early Renaissance in England.

A rich Tudor home was exceedingly luxurious and beautiful, for all the architectural features provided a fine background for the rich tapestries, rugs, cushions and handsome furniture, consisting of chests, coffers, virginals, cupboards gleaming with gold and silver plate, cabinets filled with curios, magnificent beds, superbly wrought candlesticks and andirons, and richly framed mirrors and paintings. In The Taming of the Shrew, Grumio thus gives a hint of such an Elizabethan home:



OLD CARVED OAK BEDSTEAD

"My house within the city
Is richly furnished with plate and gold;
Basins and ewers, to lave her dainty hands;
My hangings all of Tyrian tapestry;
In ivory coffers I have stuff'd my crowns;
In cypress chests my arras counterpoints,
Costly apparel, tents and canopies,
Fine linen, Turkey cushions boss'd with pearl,
Valance of Venice gold in needlework,
Pewter and brass, and all things that belong
To house or housekeeping."

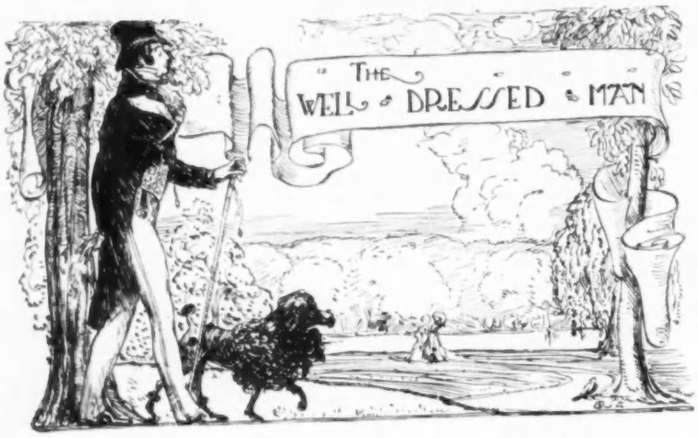
TUDOR CHAIR

At this period panelling was of the utmost importance, and frequently the entire room was lined with panels, generally of oak, and often of the linen-fold pattern described in the first paper on Mediæval architecture and furnishings. Sometimes, however, they were plain squares, or squares carved with devices or initials; and sometimes pilasters framed the doors, which were also panelled. Indeed, framed doors came into fashion about the time of Elizabeth.

Generally speaking, the richest work was bestowed upon the chimney-piece, and often the whole space over the wide fire-place to the ceiling was a mass of carving, consisting of panels, arches, and mouldings, divided by terminal

TUDOR CABINET

(Continued on page 934)



FASHION AND COMFORT IN DRESS FOR WINTER SPORTS

There is little to be said on the subject of dress for winter outing use from the point of view of strict fashion, but comfort and good form are always to be considered, and the holiday week, when so many country houses are opened for the winter sports, makes the consideration of fit attire for skating, coasting, etc., especially timely. While certain things suggest themselves at once to everyone, even though there is but slight novelty in the styles shown, there is a great difference in their materials and character, so that one is given plenty of opportunity for the exercise of good taste in selection.

ANGORA JACKET

FIT COATS AND TROUSERS

Leaving out of consideration for the time being the regulation toboggan suit, the first question is, what is the best style of clothes in coat and trousers? and there is but one answer—either the sack or the Norfolk jacket and long trousers, or knickerbockers. For the comparatively little skating the average city man may care to do in the parks, or during week-end visits in the country, almost any sack suit that is sufficiently warm for comfort will suffice. In town one does not dress especially for such slight tastes of winter sports as urban life affords. Indeed, at the rinks—supposing one ever goes to them—it is hardly good style to do so, but for him who lives in the country, where skating, tobogganing, etc., make up much of the outdoor social life of winter, distinct attire is almost essential to comfort as well as to smartness. If one chooses the sack suit it should be of heavy tweed or homespun, of which there are some extremely stylish effects among the English, Scotch and Irish cloths, in more or less pronounced patterns and colors. A rough brown and red mixture particularly good for a winter outing suit, an if one has the coat made with large patched or buttoned flap pockets and tabs on the collar and sleeves, one gains a suitable touch of sportiness to give the attire distinctive character. Corduroy is an excellent material in itself, but it is not exactly right for winter sport, as it is for fishing or shooting, and I should not advise it, so far as fashion is concerned, for the sack suit. Norfolk jackets have been pretty generally used in recent years, but as a style they are perhaps less common this year than three or four years ago, and if of good cut and the right kind of material, make excellent winter outing suits. There have been so many variations played upon the type by the ready-made clothiers, however, that it seems to me the old original English style with simple plaits and belt is the better, and with it I should certainly recommend knickerbockers over ordinary long trousers. Indeed, I am strongly in favor of knickerbockers in any case. It may be granted that they are not the general fashion in the sense they were during the early nineties, but smartness depends rather more in being out of the general fashion than in it, and they are unquestionably more comfortable and serviceable for almost all real country sports—certainly so for skating, coasting, skiing or tramping on snow shoes. Gaiters, leggings or puttees are possible, perhaps, over long trousers, but better still with knickerbockers, in case one does not care for the heavy wool stockings, and it is well to have the knickerbockers of the same fabric as the coat—a good heavy distinctive Scotch or English sporting cloth—and cut on the English model, full and baggy over the knees.

MATERIAL FOR SPORTING SUITS

For the real tobogganning and snow-shoeing suits referred to above, heavy blanketing of various colors is used. The coats are double-breasted and long, with pointed hoods at the back, which may be drawn up over the head to cover the neck and ears, and with belts, large patched pockets, and large buttons. Trousers, also of blanketing, are of the knickerbocker style, full and baggy over the knees, and the stockings are of heavy wool to match the color of the suit. It may well be imagined that such a suit—say of white blanketing, with hood, lining, belt, pocket binding, buttons and stripes around sleeves and at bottom of dark blue, or of red and white, or red and black—is exceedingly picturesque, but their use must necessarily be governed by locality and custom. In the northern states and Canada, where skiing, tobogganing and snow-shoeing are not merely occasional sports, every one wears these suits, and at some of the more southern winter colonies they are not unusual, but, except in the real country, or at places where there is a toboggan or snow-shoeing club, they are rather too conspicuous for the average man of conservative ideas, and in spite of their unquestionable correctness, comfort and good looks, are not much worn.

SKATING BOOT

KNIT WAISTCOATS AND JACKETS

Of the knit waistcoats cardigan jackets and open-neck or open-all-the-way-down sweaters, there is comparatively little to be said, for although there are many styles, of many different wools and stitches, there is, with the exception of the model shown by the accompanying illustration, nothing of much novelty. This is an imported design of Angora wool with large front lapels that may be overlapped to give a double thickness over the chest, as shown, or turned back, and with high collar that may be tightly closed about the neck or turned down, as desired.

SWEATERS

Many of the sweaters are now made to open down the front, with a binding of silk or cloth and gilt buttons, and some have pockets, but whether or not a little more fashionable, none are quite so comfortably warm and serviceable as those of old design with heavy roll collars. They may be had in a number of wools, and of plain or ribbed stitched, the shades of gray and brown, or mixed Scotch wools, being most in vogue.

HOSIERY

Another drawing shows a style of heavy worsted hose for skating and outdoor country use, and still another a style of skating boot, among others, to be had at most of the leading sporting-goods shops, while the cap illustrated—of Angora wool—is, with the possible exception of the Canadian toque, the best of all styles for the various winter sports. The shops show a variety of fur and worsted gloves—one especially good style of wool, with long ribbed wristlets—but as fashion has not much to do with the matter, and the question of comfort and good form is largely one of personal ideas, detailed description is hardly necessary.

How.

WOOD SUPPLY OF THE WORLD

A SERIOUS PROBLEM TO MEET THE INCREASING DEMAND

Consul William C. Teichmann, of Eibenstock, reports concerning the world's supply of wood to the effect that the demand, instead of diminishing, as was expected, when coal came in as a substitute for wood, has gone on increasing until the question of a continued supply to meet the present rapidly increasing rate of consumption is a very serious problem. The question of a wood supply is a live one in this country, and the matter should be generally and constantly discussed.

The coal mines of Belgium, according to Consul Teichmann, called for 1,742,240 square

ANGORA CAP

yards of wood for the various purposes to which wood is put in mines in 1903. Each year a renewal of old supports is taking place, and new ones being put into new galleries. Railroads eat up enormous quantities of wood in crossties. Add to these wood for excelsior, or wood-wool newspapers, bags, etc., and one will have tons running into the millions each year.

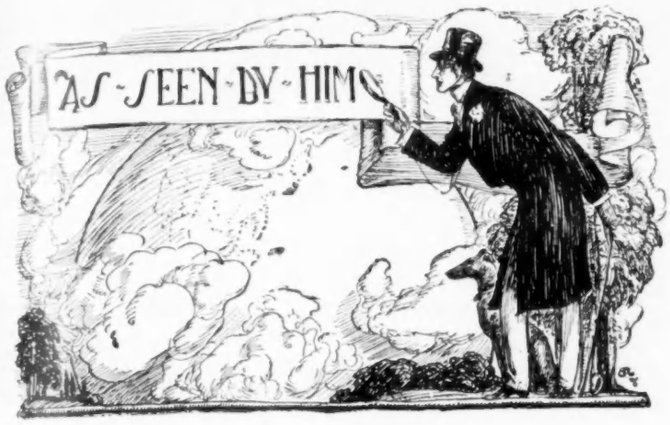
NEW WOODLANDS

North America, Siberia, Africa, India, China, Korea, and South America still contain great unutilized and almost unknown forests. Nevertheless, it would be well not to exaggerate the dimensions of these wood supplies. Many African forests are really composed of nothing better than thin bushes, and Siberia is already being systematically subjected to deforesting, which will also begin in Korea in the near future.

North America, however, once the possible wood storehouse for the world, has not enough wood to supply its own demand, notwithstanding its 506,555,000 acres of wooded area. Even now it is dependent upon Canada, which, with its 798,133,000 acres of forests, represents

SKATING HOSE

probably the largest single area of any country in the world. Canada sends its entire surplus to the United States. Although large territories of forests, especially in China, Korea, India, and South America, remain to be utilized, it is certain that the question of the future wood supply of the world now attracting the attention of economists, will continue to excite great interest.



CHRISTMAS AT HILLESLEY — THE REIGN OF YOUTH — TOO MUCH SLANG

With the approach of the holidays, town is in one mad rush. In these times I get more or less into the spirit, and I find myself tearing around from one place to another. Cabs must be electric, or they do not go fast enough, and the latest limousine which I purchased from an agent at the Automobile Show, this past week, serves us for running in and out from town to the country. Life has been reduced to a set of rules, and until we feel ennui and become bored we are enjoying the conventions we have made. We always pass from Saturday to Monday at Hillesley. Constance usually has the people who are with her for the week in town on Monday afternoon, and a few of the men who do not have to go on 'Change, come with me to the Club. We go to the opera usually on Mondays, and Wednesdays is the evening chosen for our weekly dinners. We always take in a play during the course of the week, and in January, after the débutantes have come out, and the holidays are over, we shall give some musicales, and, perhaps, a dance. Christmas week, of course, we shall spend at Hillesley and this will be busy enough, with the dinner and entertainment to the people on the place, the Christmas trees, and the servants' ball. We shall give a dance, and have some singers and fiddlers and others from the Opera up for an evening's entertainment. On Christmas we shall have the Waits and the carols, and there will be services by the chaplain in the little church on the place.

I have never known the shops to be so fascinating, and we spend a few hours each day choosing things, and, in order to avoid all the crush, many of the tradespeople bring their wares to the house for us to make a selection. But Constance has always pitied the royalties being prevented from going to the shops and making their own purchases. There is a delight in picking up a bargain, or something unique. We have followed the rule of doing all our shopping early. One pities the shop women and shopmen, and their long hours, and the merciless crowd that beseiges them as Christmas draws nigh. We have had a great deal of music, have heard Rosenthal and other artists, and have taken the pilgrimage over to the new Opera House in the western part of the town, and enjoyed it very much.

This year will be devoted greatly to dinners, and some of the old variety on a mammoth scale are coming again in vogue. I mean by that you can ask some forty or fifty or sixty people, and it is much better to have, if possible, one great round table. For the debutantes there are dinner-dances, which have always been popular in New York. And then, again, we are giving those most enjoyable of affairs, little intimate dinners, and parties to the play. But in the beginning of the year we put aside so many days for our friends. We are asked out so much that sometimes we have but one evening a week for a month or so ahead. And time is so brief, and Lent is early, and there is yet the short trip to Florida, and the Riviera must be visited at least for the early spring, and then a return to New York and perhaps another visit later in the season. We may close Hillesley this year sometime in March and have the yacht meet us at Savannah after a short southern visit, and from there go abroad. We have the option, as we say in this country, on three places in England—a town house in London, a villa on the Thames, and a country place. One needs really at least three domains when you have a season on the other side. It is also smart to go to the early Levees and Drawing-rooms, instead of those held in June. And town is a flood of sunshine by day and a blaze of lights at night. Even when we have a few days of nasty weather there is inspiration in the fall of the snow. There is no music to me, at this time of the year, which has so much charm as the rhythmic beat of horses hoofs on the asphalt, and the grind of motor tires, and I do not object even to the cheery honk-honk of the danger signal, or to the dismal wail of the siren. Already we have had a carillon put on our last purchase, and it makes merry music as it speeds down the Avenue. There is a hospitable glow from the many mansions, and here and there evidence of festivities and entertaining. There is a certain scherzo in the air and we hurry on towards the end of the year to the tempo which composers love to use at the close of their symphonies their sonatas, and their overtures. Perhaps when the New Year dawns, we shall tire of the pace and grow more sedate, but we have in our veins the blood of youth, and we scorn the suggestion of even middle age. Both women and men are coming out in the gayest combinations of picturesque raiment, and the hearts of tailors and haberdashers just now rejoice mightily. The ties are in solid colors and in stripes, the shirts are in every tint of the rainbow for the day, and are losing a bit of their uncompromising plainness in the evening. These times, we button our dinner coats, if we like, and we are resplendent in new waistcoats, and are again taking to overcoats in grays, and olive greens and browns. There are many fearful things exhibited in the shops, and only yesterday I saw yellow waistcoats with bright blue buttons and black braid, but I doubt if any man in his sane senses will wear such monstrosities. On the other hand, we do not disdain to be more brilliant in the use of gems and precious stones. The tie pins are larger than usual, and I think I made mention of one composed of a huge topaz surrounded with diamonds. Pearls are used in abundance, and so are rubbies and amethysts, and all of them combined with brilliants.

In fact, so many of the pins are so gorgeous that bridegrooms are presenting their ushers with sleeve links instead. It is a luxurious age, and the only trouble is that we have too much money, and do not know how to spend it. One can only spend so much after all, and there is nothing which can be devised to be used for the wasting of the surplus. It is a source of trouble and of annoyance and of worry.

I spoke of youth. It may seem strange that we should suddenly return to it just when the old year is dying out. Perhaps you may construe it to be a case of second childhood. But what I mean is this: For a year or more, the young have reigned supreme. Youth seems the only passport to favor of any kind. It is the young woman and the young man who are always in demand. We do not listen to the counsels, the stories, the experiences of the old. They talk of other times. They are out of date and they are stupid. At least that is the popular idea, unfortunately. So middle and old age, finding their estate in disrepute, and their wisdom and experience discredited, have in the beginning of a new century become young themselves. You do not find any middle-aged people these days, and age is only confessed when you have long passed the Biblical limit of three score and ten. I took up an old volume of silly tales the other day. They were written in the forties and fifties. The bachelor who had left behind his thirty-eighth year was called an old man, and he was depicted with flowing whiskers and bald head in a loose dressing gown, the guardian of a beautiful young creature of sixteen. Her mother, who was hardly thirty-five, wore a plain, straight gown, fastened at the throat with a linen collar and a cameo brooch, and her locks were covered with a cap. To-day, unmarried women of thirty-five are just considering whether they will make the step. There are no old maids, and the spinsters have become bachelor maids. Each year sees unmarried maidens of fifty and over being wooed and won. There are chances for everyone. An inventor has recently successfully launched a wonderful wash for the hair which is not a dye, but which really does turn silver and faded locks to pristine colors, and there are many new methods for taking out wrinkles and removing crowsfeet, and checking obesity, and all the other signs of age and decay. We romp through the cotillon, and banish care, and are merry withal.

A little book recently published shows the trend of society in its endeavors to escape from boredom, which is one of the first causes of gray hair and wrinkles. I suppose you have read it. It is Gelett Burgess's Are you a Bromide? He defines the Bromide as the type of the commonplace, and he appends a list of sayings called Bromidioms, the pet expressions of of this class people. I agree with him as to conventionality of speech and of manner. Yet, on the other hand, the startlingly original person is too often apt to be boorish and rude. We must pay some respect to the conventions. The trouble is that a line of worn-out quotations have become second nature to us. The list of Bromidioms published are all middle classed and vulgar, and I have no doubt there are people who use them. And in our correspondence in the different affairs of life, we are obliged to use the same set expressions, and our prayers—except those offered by denominations which do not countenance prayer books—must be very tiresome to Heavenly ears.

But the book is amusing. It is good to read, and we are adopting the expressions in it, and Bromidiom is one of the latest popular slang terms. Slang unfortunately—and not so legitimate as that introduced by the coined word of Mr. Burgess—is becoming too fashionable. We take all the terms of the street and the variety stage, and adopt them as our own. At a cotillon the other evening, there was a "lemon" favor, illustrating the new slang. It is harmless in its way, and there can be nothing very reprehensible in saying that you were handed a lemon, but it is vulgar. It is better than the misuse of the adjective "fierce," or that frightful term "rubbering," which was in the street lexicon a few years ago.

But we are all young again, and we enjoyed the lemon figure just as much, almost, as that in which Teddy Bears were given out. At any rate, it was a little change from the ordinary run of favors, which do not show the least originality.

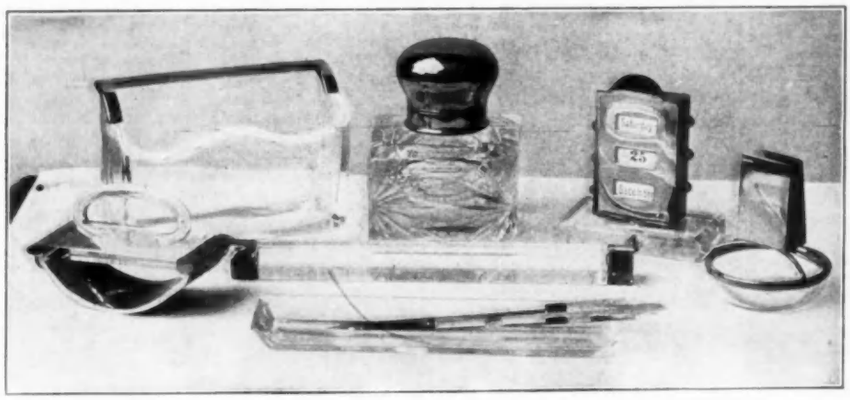
These days favors are limited to cotillons, and the fashion of giving people trinkets at dinner is obsolete. Perhaps the souvenir craze was partly responsible for its decease.

We give our ball in the middle of January. We shall also have a concert with opera singers a little later for the older set.

GLASS DESK FURNISHINGS

Nothing could be in better taste than the desk set of beveled glass with polished brass trimmings, which is illustrated. This description of writing-table furnishing has been much in demand by those who appreciate the desirability of simple styles, but in most instances the price asked for them is almost prohibitive. The pieces shown, however, are most reasonable, the materials employed being of the best. A list of prices is given, which shows what an exceptional opportunity is offered to purchase handsome fittings at moderate cost. Ink-stands, $7.00; paper rack, $5.50; perpetual calendar, $5.00; match-box holder and ash tray combined, $1.75; blotter, $4.00; six-sided ruler, $3.50; pen tray, $1.75; paper cutter, $1.50; and pen, $1.00.

As furnishings for a man's desk this set will be in admirable taste.



GLASS DESK FURNISHINGS

For prices, see text, this page

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Readers of Vogue can purchase through its shopping bureau any article described or illustrated under the "Seen in the Shops" Department of Vogue. The fee for this shopping service is 25 cents for each article purchased, irrespective of costs or quantities.

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EXQUISITE JEWELED NOVELTIES

FROM TECLA

SEE TEXT PAGE II

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall. Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W A=Waldorf-Astoria.

Adele Margulies Trio—15 Jan., 19 Feb. ..... M
Boston Symphony Orchestra—10, 12 Jan., 21, 23 Feb., 22, 23 Mar. C
Boston Symphony Quartet—11 Jan., 22 Mar. ... M
Franko's Concerts of Old Music—3, 31 Jan., 14 Feb. ..... M
Grasse—Violin recital—29 Jan. ..... M
Herbert's Orchestra—23 Dec. ..... D T
Kaltenborn Quartet—16 Jan., 27 Feb. ..... M
Kneisel Quartet—8 Jan., 5 Feb., 5 Mar., 2 Apl. M
Marum Quartet—24 Jan., 21 Feb. ..... Cuh
Musical Art Society—7 Mar. C
N. Y. Symphony Orchestra—29, 30 Dec., 19, 20 Jan., 2, 3 Feb., 9, 10 Mar. C
Olive Mead Quartet—20 Dec. ..... M
Oratorio Society—22, 27 Dec., 19, 26, Mar. C
People's Symphony Concerts—27 Dec., 31 Jan., 21 Mar. ..... Cuh
People's Symphony Concerts—28 Dec., 1 Feb., 22 Mar. C
People's Symphony Chamber Music Club—18 Jan., 8 Feb. ..... Cuh
Philharmonic Society—21, 22 Dec., 4, 5, 25, 26 Jan., 8, 9 Feb., 1, 2, 15, 16 Mar. C
Philharmonic Society—23 Dec. C
Russian Symphony Concerts—20 Dec., 17 Jan., 7, 28, Feb., 14 Mar. C
Russian Symphony Orchestra—23 Dec. ..... H
Swedish Singing Society—23 Dec. C
Symphony Concerts for Young People—19 Jan., 9 Feb., 2, 30 Mar. C

PROGRAMMES IN ADVANCE

THE **Philharmonic Society of New York** will give its third pair of concerts, under the leadership of Wassily Safonoff, at Carnegie Hall, Friday, 21 December at 2.30 P. M., and Saturday, 22 December, at 8.15 P. M. Soloist: Alois Burgstaller, tenor.

The programme which will be largely devoted to Wagner, is as follows:

Overture, Anacreon ..... Cherubini
Suite, Christmas Eve ..... Rimsky-Korsakow
Overture, Tannhauser ..... Wagner
Siegmund's Love Song ..... "
Introduction, 3d Act, Die Meistersinger ... "
Walther's Preis-Lied ..... "
Ride of the Valkyries ..... "

The Oratorio Society of New York, Frank Damrosch, conductor, announces that in response to many requests, the Children's Crusade, by Gabriel Pierné, will be repeated at a special Christmas Matinée to take place at Carnegie Hall, Saturday, 22 December, at 2.15 P. M.

The assisting artists will be as follows: Mme. Lillian Blauvelt, Mrs. Edith Chapman-Goold and Miss Marie Stoddart, sopranos; Mr. Frank Ormsby, tenor; Mr. Ericsson Bushnell, bass, and the chorus of two hundred children.

The Oratorio Society will give its annual performances of Handel's Messiah, this year at Carnegie Hall, Wednesday afternoon, 26 December, and Thursday evening, 27 December. The following soloists have been engaged: Mrs. Corinne Rider-Kelsey, soprano; Miss Laura Graves, contralto (afternoon); Miss Alice Sovereign, contralto (evening); Mr. Dan Beddol, tenor; Mr. Frederick Wheeler, bass.

WOMEN'S PHILHARMONIC SOCIETY

THE Women's Philharmonic Society of New York, a progressive organization of women seriously interested in music, announces that it has formed an orchestra from its own membership that is doing good work under the leadership of the well-known and capable artist Miss Olive Mead. It is the aim of this Society to establish a permanent orchestra of congenial, interested women, led by a woman, and all working together for the accomplishment of artistic performances.

Efficient stringed-instrument players are cordially invited to join the Society.

The orchestra rehearses every Monday at 9.30 A. M., at Studio No. 1, 21 West Forty-second Street, and will always welcome earnest new comers.

DR. NEITZEL AT THE INSTITUTE OF MUSICAL ART

DR. Otto Neitzel—pianist, lecturer, essayist and critic—recently paid an informal visit to the Institute of Musical Art, where the students tendered him a brief recital.

Dr. Neitzel delivered a short address on the union of musical thoroughness, and inspiration as the indispensable factors in artistic results. Afterwards the distinguished visitor seated himself at the piano and delighted the students by playing the Beethoven A flat major sonata, and the Schubert A flat major inpromptu.

This week closes the first term of the season at the Institute of Musical Art. On Tuesday afternoon the Kneisel Quartette gave the first of their series of Chamber Music Recitals to the students. After Saturday the 22d, the six hundred students now on the rolls will have two weeks of Christmas vacation.

OPERATIC NOTES

IT was bad news for the lovers of German Opera to hear that Miss Ternina had definitely decided to abandon her trip to this country, since she feared to risk the American climate in her present state of health. Mr. Conried, having vainly tried to secure the services of Mme. Nordica for a few performances late in the season, appealed to the distinguished prima donna who suddenly severed her connection with the Metropolitan company some years ago, and has since been heard only on the concert stage. We may infer that Mme. Gadski's terms, whatever they were, have at last been met, for the announcement is now made that this fine Wagnerian soprano will join the Metropolitan forces in February immediately after her return from Berlin.

This is indeed welcome news to the operagoers of New York, for if Mme. Gadski had not consented to step into the breach, adequate performances of the music dramas this season would have been practically impossible.

Mme. Berta Morena having also decided to remain in Germany, and Mme. Fleischer-Edel, the newcomer being but a routine singer, the only first-class dramatic soprano would have been that admirable young artist, Miss Olive Fremstad, who, however, is still untried in the heavier rôles. Unless unlooked-for complications arise high-class performances of the ring dramas and of Tristan and Isolde are absolutely assured.

Alessandro Bonci, Hammerstein's star tenor, is the scion of a family that has for generations sold religious books and pictures near the grotto of Loretto in Italy. It is said that Mascagni, happening to hear the youthful Bonci sing in the choir of a church at Loretto induced the lad to enter the conservatory at Pesaro, of which the composer was then director. Bonci, who was born in 1870, made his debut at Parma in Falstaff in 1896. His European reputation outside of Italy dates from 1901.

NOTEWORTHY NEW MUSIC

Under this heading mention will be made from time to time of publications worthy of special recommendation.

PIANO PIECES PUBLISHED BY G. SCHIRMER

W. BERWALD. Piano piece:
Danse arabesque.

FREDERICK EMERSON FARRAR. A corner in Elizabeth's garden. Four flowerets of melody for piano:
I. Song of the moonflower.
II. Song of the daffodil.
III. Song of the night-blooming cereus.
IV. Song of the jasmine.

Graceful, well-written pieces of a moderate difficulty, in which a delicate fancy has found picturesque expression.

THEODORE LACK. Op. 241. Le murmure de la source (The murmur of the spring). Idylle.

A graceful and original piece of tone picturing, in which a suave melody is carried above a flowing accompaniment in thirty-second notes.

—Op. 242. Moment de caprice.

A brilliant little study in arpeggios and scale passages.

ETHELBERT W. NEVIN. Op. 2, No. 2 (posthumous). Tempo di valse.

A graceful and richly harmonized waltz movement which, although composed in Nevin's younger days, has many of the winning qualities of his maturer work.

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NUMBER 409 PUBLISHED 20 DECEMBER

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NOTE—These Coupon Patterns, unless otherwise stated under illustration, are 36 bust, 24 waist, 41 hips, 42 length.

OTHER PATTERNS

ILLUSTRATED IN THIS DEPARTMENT

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PINNED PATTERNS: Waists, Skirts or Jackets, $1 each.

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Flat patterns are those that have the various parts of the design stamped, traced and folded ready for cutting.

A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show exactly how the garment is to be put together. And this pinned pattern can be taken apart and used for cutting or a flat duplicate may be ordered.

WORKING DIRECTIONS FOR NO. 409

THE current pattern is for the little coat shown in the illustration. Is is composed of cloth with velvet trimmings, and is lined through with thick satin or silk. If it is required to be extra warm it may be interlined with lambswool or flannel or pierced chamois skin, the latter making it as cold-resisting as a fur jacket.

The back has only two seams, one from each shoulder to a narrow width at the waist, which is defined by two buttons. Small panels of velvet are let in to the lower portion, and the sides are trimmed around the hips by velvet bands, as illustrated.

The fronts consist of two side portions, and two middle ones, these latter being laid over the others and stitched on the outside to form a plastron, which extends to the full width across the shoulders. Wedge-shape panels of velvet are let in on the shoulders, and also in the sleeves, small revers of the same shape being laid over the lower corners of the centre front edges.

The fastenings are by coat hooks and eyes, placed alternately under the front edges, and the collar is a standing one of the cloth, with a turn-over velvet one trimmed with heavy lace or silk passementerie.

The sleeves are tailor-coat shape, full enough at the top to stand out well, and finished off at the wrist, as illustrated.

The necessary quantity of fifty-four inch cloth is three yards and a quarter, and seven-eighths of a yard of velvet on the bias.

The pattern consists of half each of middle front, middle back, and collar (in two parts) one of each side front, side back, underarm piece, the several panels, sleeve upper and under parts.

The diagram shows how to place the several parts of the pattern most advantageously on to the folded cloth, the middle back piece to a fold.

The linings must be cut by the cloth after the panels are set into place, but a little larger, and the plastron, front and back, should be lined with tailor's canvas of a light weight, unless the cloth be thick and firm enough to need no support, as for instance a thick coat tweed, or beaver cloth.

VOGUE'S COUPON PATTERN NO. 409.—TAILOR JACKET

For description, see this page. Cut paper pattern No. 409 sent on receipt of coupon with remittance of fifty cents

The next pattern will be No. 410. Tailor Skirt to be worn with No. 409

The best way before cutting the satin lining is to pin a plait in it from the middle of the shoulder, graduating to only a slight ease at the lower edge of the coat (under the buttons) and, thus pinned, cut by the cloth edges. Another plait in the same manner should be folded (and pressed) down the middle of the satin back before it is cut to the size of the cloth. The sleeves should be stiffened through the cuff portion, using a bias piece of canvas for the purpose.

All the seams must be pressed open, and be well notched, in the cloth and lining separately. If there is an interlining, this should be laid easily over the cloth surface and the edges be caught one over the other with as little overlap as possible down the seams.

Great care must be taken that the interlining or lining is not tighter, nor as tight as the cloth, or the latter will set in wrinkles. Coat hooks and eyes, which are broad ones, should be used for the fastenings, and they should be neatly buttonholed with silk thread over the metal. The hooks will probably require pinching slightly narrower after the buttonholing is done, to enable them to fit the eye.

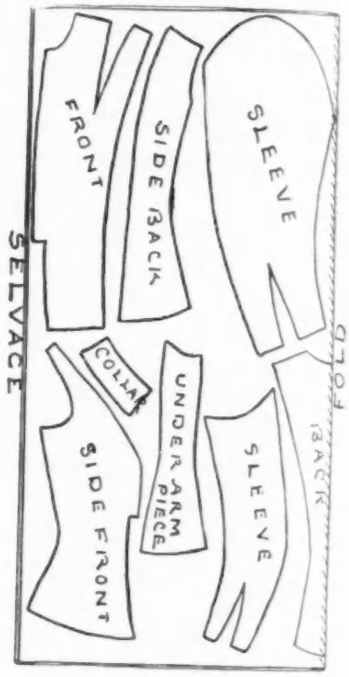
The bias scarf must be lined with silk, and may be tied or fastened, as preferred.

One of the most important things in making this coat is to tighten the middle front edges a little, by shrinking, and a tape on the edge of the canvas; or in the fold of the cloth, if there be no canvas. The omission of this must result in a homemade appearance. It is also advisable to have it well pressed by a tailor.

WHISPERS

TO THE GIRL WITH NOTHING A YEAR

FAshions are sometimes so accommodating that it almost seems as if they had been evolved from a necessity instead of being the outward expression of the most cherished ideas of those tailors and modistes that hold sway over the feminine realm of dress. This year the walking suit skirts are shorter than ever. Last season two inches off the ground was the accepted length, and needless to say the hems frequently suffered, so the girl who has a suit to remodel can do it with a light heart as to the correctness of the effect, for an inch or two can be now turned up with impunity. The safest way to freshen up the skirt is to carefully cut the hem at the extreme edge, and then turn in and baste each edge, making the under one a trifle shorter. As this same kind fashion has seen fit to permit rows of stitching near the very edge, two rows can be placed there if two are at top, which is the usual finish, the same distance apart observed. The hem edges should be dampened and pressed, both before and after stitching, and still another time after the braid has been sewed on. It is better to sew the braid on by hand than by machine, for, unless a chain stitch is used, ripping is tedious when a fresh braid has to be put on.



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CONCERNING ANIMALS

[NOTE.—Communications concerning animals or birds, and all phases of their protection, should be especially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

AN APPEAL IN BEHALF OF CANARY BIRDS

AN appeal has been made to this department to give publicity to the fact that neither the A. S. P. C A. nor the local Audubon Society concerns itself with the sufferings endured by thousands of unfortunate canaries who are brought here from Germany, the traffic in them it is said amounting to over a quarter of a million importations annually. These sensitive, fragile little creatures are left, unsupervised by any humane association, entirely to the care of those who traffic in them. A very little acquaintance with pet stock dealers will disclose that they regard the living creatures they handle with as little concern for their comfort as is consistent with keeping them in more or less salable condition. The experiences of the birds while in transit are sufficiently cruel and will be dealt with in another article, but what is a more easily corrected, as well as an important matter, is that after the canaries land on these shores they shall be supervised until they pass into the possession of private owners; the supervision to be by the agents of some society that expressly regards our humbler kin from the standpoint of humaneness, and not that of dollars and cents. It is the concensus of opinion among those who have expressed their interest in having the canaries properly looked after, that the Audubon Society is for all reasons the organization which should undertake this responsibility.

WHY AUDUBON SOCIETIES ARE PREFERRED

For one thing, this society is preeminently devoted to looking out after the interests of birds, and for another, the A. S. P. C. A. has never, so far as known to the writer, attempted to perform the service of supervising the places where pet stock is kept for sale, and there is no prospect of its doing so, now or hereafter. That the need of humane supervision is great and immediate admits of no question, a statement any who may care to investigate the matter, ever so superficially, can easily verify by a visit to places where canaries are offered for sale—both the shops devoted exclusively to animals and birds, and the pet stock in department stores. Live creatures are entirely out of place in these general merchandise shops, and it is to be hoped that humane people will not encourage the inevitable cruelty practised on canary birds especially, which results from their being offered for sale in these frequently over-crowded shops, thronged with restless buyers, and subjected to extremes of temperature by purchasers of them. An investigation of the pet stock department usually discloses dirty cages, drinking and eating cups either empty or in an unfit condition, birds in very small cages or subjected to fierce, continual unshielded electric light—in short about every condition that should not exist. One of the worst offenders in regard to neglect of stock is a man who has had the pet stock in some of the largest department stores, and has for a score of years been identified with the traffic in pet creatures. His case is singled out for notice here because at least one firm who allowed him the concession considered his record as a dealer a guarantee that he would conduct the department properly, and was much astonished to receive complaints in regard to his neglect. An incalculable amount of suffering would be saved the small animals and birds if humane men and women would make it a matter of conscience to frequently visit the pet stock department of big general shops, and report bad conditions to the proprietors of the shops—not to the clerk or manager, or connsessionaire of the department. The two things especially urged now are the abolition of the pet stock places—always a negligible side show—in department stores, and the urging upon local Audubon Societies the supervision of all places where birds are sold, whether in shops or at places of debarkation when birds are first brought into the country. This matter should be immediately and energetically presented to local Audubon Societies, organizations that are now growing in numbers and influence.

THE CENTRAL PARK ZOO A NUISANCE—SOME CAGED ANIMAL FACTS

The eminently proper protest of residents in upper Fifth Avenue against the continuance of the Central Park Zoological Garden because of the stench from the cages of the animals and the crowds of idle sightseers and peanut vendors that infest the neighborhood on Sundays and holidays, drew from Moses Hermann, Park Commissioner, some surprising statements, and among them one in reply to a specific criticism that the animals are cramped for room, and that it is inhumane to keep them as they are. Mr. Hermann said: "The condition of the animals could not be bettered." He and his class always make that claim, but facts are almost invariably dead against them. Very pertinent, just here, is what Mrs. Huntington Smith has to say of some Zoo animals.

In McClures Magazine some articles have appeared which have thrown a good deal of light on this question of cruelty. In Notes from a Trainer's Book (December, 1904) the writer says: "The caged animal is not a normal animal. . . . Certain of his faculties are dulled; others are unduly sharpened. . . . Is it any wonder that the wisest and most experienced trainer must confess to a knowledge so slight, an ignorance so vast, of those untamed and sullen minds which for a time they perilously control? Sooner or later most animals of the cat kind become utterly intractable, and remain so. 'Going bad' is the professional term for this. The elephant," he says, "is a murderer," and adds that "more men are killed each year by elephants than by all other captive animals put together." Why is he a murderer? Let us see how the elephants that are used to amuse people in circuses and in zoological gardens are treated:

GREAT CRUELTY TO ELEPHANTS IN ZOOS

The elephant is an intelligent animal. He needs the great forests to roam in and when captured and kept a prisoner in confined quarters no one can tell what his sufferings must be. The famous clown elephant, Mandarin, was for ten years cooped in a cage too small to turn around in. Such captivity made her a dangerous animal, and she killed three men. It was found necessary to kill her, and the account of her death by hanging was most tragic. In Central Park the elephant Tom became so dangerous that he was kept chained to the ground, first by one foot, then by two feet, for two long years, until John P. Haines insisted upon having him killed, for which merciful deed Mr. Haines certainly deserves great credit, since humane societies, as a rule, never interfere with the cruelties of the showman and the zoo.

An elephant kept in the Zoological Garden in Washington, D. C., was closely confined, chained to the floor of a very small cage until a member of many humane organizations—Mrs. A. L. Barber, whose sympathy for suffering animals takes active form—interfered and caused to be built, largely, I believe, at her own expense, a more spacious house for the captive; but when I visited him two years ago, he was still kept chained most of the time. Had I time I could give many instances of elephants that have suffered greatly in captivity, "gone bad" as the trainers express it, killed their keepers and have had to be killed, which is a difficult thing to do, and is usually done in a most cruel and clumsy manner.

For example—the Indian elephant named Fritz, in the Zoological gardens of Berlin, had to be killed for distemper. Dr. Schilling was appointed hangman. First he tried strangulation by means of ropes and pulleys. But the ropes broke. Next he tried poisoning. The animal was given fodder of fresh bananas, which was devoured with a relish. Then a few bananas were dipped in carbolic acid—but no amount of coaxing could make Fritz take them. Finally shooting was tried. The heaviest big game rifle was procured and a shot was fired into the left armpit. The elephant received a shock only, the bullet having flattened against the shoulder blade. Then a Maxim gun was used, and a fusillade of projectiles was pumped in the poor beast under the right armpit. The elephant went down like a house. In his death struggle, which was long continued, and was studied by many scientists, he broke all his chains, and reduced part of the iron fence in the paddock to scrap iron.

Gundar, an elephant kept in the Bronx, New York, was reported recently as having nearly killed her keeper. The newspapers came out openly with the statement that to save the keeper and get the elephant under control she was jabbed with a sharp prod until her sides "looked like a sieve," and, trumpeting with rage (they should have added rage mingled with pain and terror), she was finally forced into her prison cell, where she thrashed about all night, striking her head and injuring herself against the walls in her frantic struggle for freedom. Yet no pity was expressed for the captive elephant in her desperation and misery. Few people will try to consider honestly and carefully the feelings of any other animal excepting themselves.

The risk to human life in all these exhibitions is great, and doubtless adds to the interest of the show to those who attend, just as the crowds who attend the bull fights in Spain are attracted by the love of excitement produced by the killing of the bull and the horses, and the risk of life to the toreador.

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3-piece set, Chemise, Corset Cover, Drawer, **6.50**
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Removes Tartar. Preserves the Gums.

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[NOTE.—Books are selected for review in Vogue, chiefly with regard to the interest they have for the readers. Inquiries addressed to Vogue concerning the entertaining or instructive qualities of new publications will receive immediate attention.]

THE LIFE OF BENVENUTO CELLINI. WRITTEN BY HIMSELF. EDITED AND TRANSLATED BY JOHN ADDINGTON SYMONDS, WITH A BIOGRAPHIC SKETCH OF CELLINI BY THE SAME HAND, TOGETHER WITH AN INTRODUCTION TO THIS EDITION UPON BENVENUTO CELLINI, ARTIST AND WRITER, BY ROYAL CORTISSOZ, WITH REPRODUCTIONS OF FORTY ORIGINAL PORTRAITS AND VIEWS ILLUSTRATING THE LIFE. IN TWO VOLUMES. BRENTANO'S, NEW YORK.

IT is a little hard to realize that the copyright of the American edition of Symond's incomparable translation of Cellini has expired. The work appeared here, now doubtless at least seventeen years ago, in two handsome volumes, and was reissued in a single volume. Now Messrs. Brentano give it to the public with an introduction by Mr. Cortissoz, in which he rates Cellini, properly enough, as less than a great artist, criticises his Perseus intelligently and justly, and takes issue with the conclusion of John Addington Symonds, that Cellini was essentially truthful in his autobiography. It matters not for most of us whether Cellini lied in spots or not, for the autobiography as a whole carries conviction of sincerity. Whatever misrepresentation Cellini resorted to in defense of his own reputation, so weak at a good many points, he seems to have revealed to us pretty truthfully his times as they presented themselves to him, and it is hard to resist the belief that we have in these volumes the essentials of the man himself. Certainly, true or false, the story is one of the most delightful ever told by any human being. Here comes to us after the lapse of more than three centuries the story of this strange man's loves and hates, his unconquerable jealousy of fellow artists just beneath him or just above him in rank, his loyal, self-forgetting admiration of his greatest contemporaries. The artist life of Rome, Florence, and other Italian towns is here shown, the court life at the Vatican and in the Paris of Francis I, the rivalries and jealousies of cardinals, of courtiers, of great men's mistresses. No novel of the season can compare with this autobiography in human interest, none shows so faithfully the motives and the passions of a full-blooded man.

Messrs. Brentano have given this book a fitting dress. The paper is fine, the printing is beautiful, the covers are richly tooled, the illustrations, of the utmost interest and significance, are admirably executed.

SCORN OF WOMEN. IN THREE ACTS. BY JACK LONDON, AUTHOR OF THE CALL OF THE WILD. WHITE FANG, ETC. THE MACMILLAN COMPANY.

Mr. London's little tragic-comedy of the Klondike reads like his novels of the north. It is a lively and sensational picture of life at Dawson in 1897. The author has cleverly placed side by side the gambler, the man of affairs, the respectable citizen and his wife, the strumpet, the adventuress, and the semi-tamed Indian. The time is winter, with the thermometer fifty or sixty degrees below zero. We see the general store, where the town assembles to hear the news, to buy, sell, gossip, and scheme; the hall where Dawson respectability gives a dance from which the effort is to exclude all doubtful characters; the luxurious cabin of a dancing girl who has the repute of being able to make any man do her bidding. Most of the action goes on in the dancing hall and the girl's cabin, and the whole movement of the play turns upon a succession of misconceptions. The humor of the thing lies in the situations rather than in clever interchange of repartee, but there is almost as much tragedy as comedy in the play. It is done with cleverness and go, but when it is finished one begins to suspect that the two persons chiefly concerned were hardly worth all the trouble to which a good many other persons were put to bring them together.

THE FACE IN THE GIRANDOLE, A ROMANCE OF OLD FURNITURE, BY WILLIAM FREDERICK DIX: NEW YORK: MOFFAT, YARD AND COMPANY.

Mr. Dix originally wrote a considerable part of this charming little volume as a series of articles in a magazine given to the promotion of good taste in domestic architecture and furnishing. There are indications, indeed, that the matter was written partly, at least, in order to inform readers in a systematic manner of styles and periods in furniture. It is all the more remarkable that a book intended to be in part the vehicle of such practical information should have genuine interest and unusual charm in its style, its humor, and the slight thread of story that knits the whole together. Mr. Dix has really scored a triumph in his unpretentious little book. The reader is interested at once in the writer's fad for collecting old furniture, finds genuine enjoyment in following his adventures in the pursuit of his hobby, and enjoys the nice discrimination of character in the little group of persons introduced. Mr. Dix's chapter on "furnituro-sophy" is full of a quaint and original humor, and even his rapid summary of furniture history does not serve seriously to disturb the flow of his little romance. The bit of love-making before the girandole is a charming touch, with real tenderness relieved by delicate humor, and guarded by perfect good taste. The publishers have conspired with the author to make a unique gift book. It is long since so delicate a trifle has come from the American press.

THE IMPERSONATOR. BY MARY IMLAY TAYLOR, AUTHOR OF MY LADY CLANCARTY, ETC., ILLUSTRATED BY CH. GRUNWALD. BOSTON: LITTLE, BROWN AND COMPANY.

As the title suggests, this book turns upon a case of substituted identity. Mary Lang leaves Paris to appear in Washington as May Hadding, and the guest of the real May Hadding's aunt. The substitution is made at the suggestion of Miss Hadding. With such a start almost any one could have made a conventional story of some interest. But Miss Taylor has done more than this; she has given us a self-consistent if sensational picture of Washington society, some good dialogue, and several well-executed characters. She does not succeed, however, in really interesting the reader in the fate of the Impersonator, because the trick played by the latter remains inexcusable.

THE WOOING OF FOLLY. BY JAMES L. FORD. D. APPLETON & COMPANY.

Hiram Dewsnap, originally of South Boston, having gone out to Nevada to prospect for silver, finally struck it—richer, indeed, than anything he had ever dreamed of. We learn this much from a letter written by Mrs. Hiram to her daughter Florence (or Folly) at home. The good mother enclosed a check for $75.00 to enable her girl and boy to pack up and join their newly rich parents at the Hotel St. Midas in New York. "It's the first money I've drawed from the $100,000 your father give me to start with," observes the worthy Abigail Dewsnap, "and like as not I'll have $10 to $20 more out of the bank by next week, for the pace here is something fearful."

The tumultuous and varied experiences of the four Dewsnaps during a sojourn of nine months in New York are unfolded to the reader by means of letters which, although supposed to be contributed by many different minds,

(Continued on page 932)

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Guaranteed to lengthen waist line from one to two inches.

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61 W. 36th Street, - - New York

Agents Wanted.

WHAT THEY READ

(Continued from page 930)

unite in reflecting the fine irony, wit, and humor with which Mr. Ford is wont to regale both himself and his readers

The Dewsnaps, after all, are very natural types, and the author sees to it that they find their proper level in the end.

Regarded purely as a story, The Wooing of Folly, based as it is upon a trite theme, is in no way remarkable, but as a convenient medium through which Mr. Ford can poke fun at the fads and foibles of New York society, the book is a most clever and diverting work. One of the brightest chapters is devoted to critic Hootowl's review of the special matinée performance of Sudip Hauptsen's play At the Sewer's Mouth, in which the leading character bears the appropriate name of Miss Anaemia Oversoul.

The title of the story, by the way, is an exceedingly happy one.

THE LOG OF THE SUN, A CHRONICLE OF NATURE'S YEAR. By C. William Beebe, Curator of the New York Zoological Park. Author of Two Bird-lovers in Mexico, and The Bird. With fifty-two full-page illustrations by Walter King Stone, and numerous vignettes and photographs from life. New York: Henry Holt and Co.

Most of the fifty-two papers that go to make up this sumptuous and beautifully illustrated gift book have appeared in whole or in part in several periodicals and in the supplementary pages of two New York newspapers. The articles deal with aspects of nature at particular seasons, and Mr. Beebe has arranged his papers so as to give a proper sequence from January to the end of the year. Mr. Beebe's own illustrations are mostly small photographs showing the intimate habits of birds and beasts. Most of them are pretty, some of them are that, and nothing else, a very few are mere fillers of space. Mr. Stone's drawings, whether colored or not, are lovely and unusual in quality. Some of his little head and tail-pieces, indeed, surpass any but the most successful of the full-page illustrations. He has a special gift in dealing with winter scenery and with the dusk of evening. One of the most decorative of the full-page pictures is that showing a flight of ducks across a blue sky flecked with white clouds. Much care has been taken with the reproduction of the illustrations, and the artist ought to be well pleased with the result.

Perhaps it is a trifle ungracious to cavil at aught in a book so charming as this one in its illustration and mechanical execution, and so unpretentious in its letterpress, yet one must wish that Mr. Beebe had not yielded to the current nature writer's temptation to pad out his matter with mere prettiness. Mr. Beebe has knowledge at his command; he has not, however, that illuminating imagination that makes Thoreau and Whitman masters in nature writing even though they give us comparatively few facts. Mr. Beebe should have pruned his matter before he put it into permanent form, and he should take lessons in style from good Gilbert White.

THE WILD FLOWER BOOK FOR YOUNG PEOPLE. By Alice Lounsberry, Author of a Guide to the Wild Flowers, Southern Wild Flowers and Trees, etc. Frederick A. Stokes Company.

This book tells a story of the simple adventures of children in the open. They move about in woods and fields, discovering the wild plants, noting their habits, and exchanging information with one another. Sometimes the proportion of adventure to information seems to be rather large, but perhaps the young reader will not quarrel with such an arrangement. At any rate, those who read the whole book will not have reason to feel that they have wasted their time in the vain pursuit of knowledge, for of knowledge there is a sufficiency. The illustrations occasionally seem to have been intended to introduce the little actors upon the scene, rather than the flowers and plants that they study, but the pictures for the most part really illustrate the text, and some of them show really unusual triumphs over photographic difficulties.

LITERARY CHAT

L. C. Page and Company, of Boston, have added to their series of hand-books upon the famous art galleries of Europe, one on The Art of the Dresden Gallery. The author is Julia de Wolf Addison, who wrote two other volumes in the series, and a book called Classic Myths of the Arts. The pictures are considered in schools. There are plans of the gallery, much critical comment, and an index. The illustrations are very numerous, and, considering the large number of copies to be printed, they are highly satisfactory. These books are of great use to those who travel at home, though they are primarily intended to aid those who actually visit the galleries described. The price of this volume is $2.00 net.

A Cheerful Year Book (Henry Holt) is designed primarily for the recording of engagements and other serious matters. Incidental diversion, however, is afforded by a running accompaniment of philosophic and moral aphorisms for the instruction of youth, the inspiration of maturity and the solace of age. The text is characteristically illustrated by F. M. Knowles, and the whole introduced and concluded with some edifying remarks by Carolyn Wells.

A Little Book of Bores (Scribner), written and illustrated by Oliver Herford, is a welcome addition to the long list of clever satirical skits by this author. It is, in fact, an alphabet of bores, with a verse and a drawing describing a bore for each letter from A to Z. Thus we have the Bounder Blasé, the Decadent Dreary, the Intensely Intense, the Rabid Reformer, the Terrible Tot, etc.

Random Rhymes and Odd Numbers (Macmillan), by the industrious Wallace Irwin, is a fairly stout book of 300 pages. The majority of the rhymes have already appeared in the current magazines, or daily newspapers. The dominant note in these poetic contributions is up-to-dateness, and not a few of them are exceedingly original, piquant and amusing. Mr. Irwin is still a very young man to have reached the position now generally conceded to him—that of our most popular humorous poet. It is only a few years ago since he was helping to edit a student's paper at Leland Stanford University, and but four years have passed since his first volume, The Love Sonnets of a Hoodlum, was published. The present volume is the first important collection of Mr. Irwin's fugitive verses that has been issued.

Mrs. Frances Hodgson Burnett has never produced anything more spontaneous and natural than her two little books for children, entitled respectively Queen Silver-Bell, and Racketty-Packetty House (Century Company). The former begins in this captivating manner: "I am a fairy. Now I won't be contradicted; there are such things as fairies. I am one myself, and have been one ever since the beginning of the world." Then we learn that Queen Silver-Bell is much distressed because of the growing disbelief in her people. Indeed, she is so disturbed that she loses her nice little temper, which she is wont to carry about in a silver case.

Finally Silver-Bell, in desperation, turns to the Dormouse for advice, and is told to tickle the imagination of some one who is fond of writing about fairies. So the Queen very wisely decides to take our author under her wing, and into her ear she whispers these charming tales. The first book tells of The Troubles of Queen Silver-Bell and How Minnie Hatched the Rooks. Racketty-Packetty House is all about a decayed ancestral mansion of the doll tribe which had a hard job to hold its own after the brand new Tidy Castle appeared in the same nursery. Harrison Cady has furnished some delightful illustrations in color for the two little volumes, which are offered as the introductory issues of a series of fairy tales by the same author.

This year's issue in the Cranford Series, which already includes many classics in English literature, is George Eliot's Scenes of Clerical Life, comprising the three stories by which the author gained her first fame. The new edition contains more than fifty illustrations, sixteen of them in color, by Hugh Thomson.

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FASHIONS IN FURNISHINGS

(Continued from page 925)

figures and enriched with coats-of-arms, floral devices, sirens, arabesques, scrolls, curls, and other Renaissance motives. Among the flowers frequently found in English work are the lily, marigold, sunflower, rose, vine, carnation and tulip.

Another handsome feature of an Elizabethan mansion was the staircase, which, even in such a simple house as Queen Elizabeth's hunting lodge, in Epping Forest, was wide and solid, and so easy of access that one may readily believe the story that she once rode her horse up it to the banqueting-room above. The elaborate Elizabethan staircase furnishes an excellent model for any one who can afford to imitate it. During this period floors were paved with tiles, or were of plain polished oak, or inlaid with woods in chequer-work, and over them were spread rugs or foot carpets. The table, also, which still usually consisted of a board upon trestles, was always covered with a cloth or Turkey rug called table carpet, and the word was likewise applied to the long, narrow, fringed cloths that covered the shelves of the cupboard.

Tapestry, which Henry VIII and cardinal Wolsey brought back into popularity, and which was in green favor in Elizabeth's reign, was often hung over the panels, and gilded leather and painted cloth were also in vogue.

With the exception of the richly inlaid furniture that was brought across the Channel, most of the furniture was native oak, and while a certain quantity of foreign oak was imported, the greater number of larger pieces were constructed of wood grown upon the estate and put together in the rooms they were intended to occupy.

A fine example of a room of the Tudor period fitted up with original panelling and pictures properly inserted, and containing a few good pieces of the carved wood furniture of the period, may be seen in the Boston Museum of Fine Arts.

In the early days of the sixteenth century, the old custom of the lord of the castle, or master of the house, taking his meals in the large hall with his retainers, was gradually abandoned, and a smaller room, built at the end or side of the great hall, was fitted up as a parlor or privee parloir. This privacy, however, was not looked upon with favor by either Court or Church, and in 1526 was made the subject of grave discussion.

The first step towards the private parlor was the construction of a bay window at the dais end of the hall, and this was often cut off by the court-cupboard, forming a private retiring place for conversation, while the dishes were being removed.

Later, a separate room was constructed in which the family had their meals, leaving the hall to the retainers, servants and guests not of rank. At night this was used as a bedroom; and in it, in addition to the table, which was still a board on trestles, stood a sideboard or cupboard; chairs, and a canopied bed. The dining-room as a separate apartment did not come into use until the next century.

In England, the piece of furniture known as dressoir, or credence, or credenza on the Continent, was called the cupboard, and there were two varieties, the livery and the court. The former was used as a cupboard for service, or placing dishes on as they were brought into the hall, the name no doubt being derived from the French livrer, to deliver. Small livery cupboards also had a place in the bedrooms where they were used for holding light refreshments.

The court cupboard, on the other hand, was a show piece, intended for the display of plate, etc. In early days it stood at the end of the hall, but later was placed on the dais, at the "lord's borde end," or in a recess at the back of the high table, or in the bay window. These cupboards were covered with handsome carpets, or cloths, and were important features at festivals, when the richest gold and silver ware were produced from the store rooms to decorate the shelves.

As in the mediæval period, the number of stages or steps on the court cupboard varied according to the rank of the master or mistress of the house, and at Cardinal Wolsey's entertainment of the French Ambassadors at Hampton Court, it was thus described: "in length of the breadth of the nether end of the same chamber, six desks high, full of gilt plate, very sumptuous an[illegible] fashions; and upon the ne[illegible] garnished all with plate of [illegible] two great candlesticks of silver [illegible] curiously wrought."

Another interesting descripti[illegible] cupboard when the same gue[illegible] tained by Henry VIII at Green[illegible] given as "seven stages high an[illegible] long, set with standing cuppes, [illegible] and great potles, all of fine go[illegible] nished with one stone, and so[illegible] stones, and pearls."

Of this period, however, perh[illegible] ornate piece of furniture was th[illegible] typical example of which is [illegible] head-board and posts were al[illegible] large bulbs, shaped something [illegible] often decorated the posts, and [illegible] supporting these ornaments fre[illegible] tained cupboards. The arched panel in [illegible] head-board was a favorite decorati[illegible] nice was ornamental, and from it hung sumptuous curtains.

The chairs and settles of [illegible] heavily carved on the backs and front rail[illegible] and oak was the favorite wood both for the[illegible] and the bedsteads. Inlaying, however, w[illegible] not uncommon; and sometimes tables an[illegible] other pieces of furniture had their surfa[illegible] ornamented with all the woods that grew [illegible] the owner's estate. The uprights and stretche[illegible] of the lighter furniture frequently depend[illegible] for their decoration upon the lathe, but chai[illegible] —of which a typical form is shown we[illegible] very heavy and owed their comfort sol[illegible] to their cushions.

The craze for collecting curios was quite as strong among the rich of England as upon the Continent, and the illustration shows a Tudor cabinet, ornamented with intricate marquetry and carving, which gives traces of German and Italian taste.

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